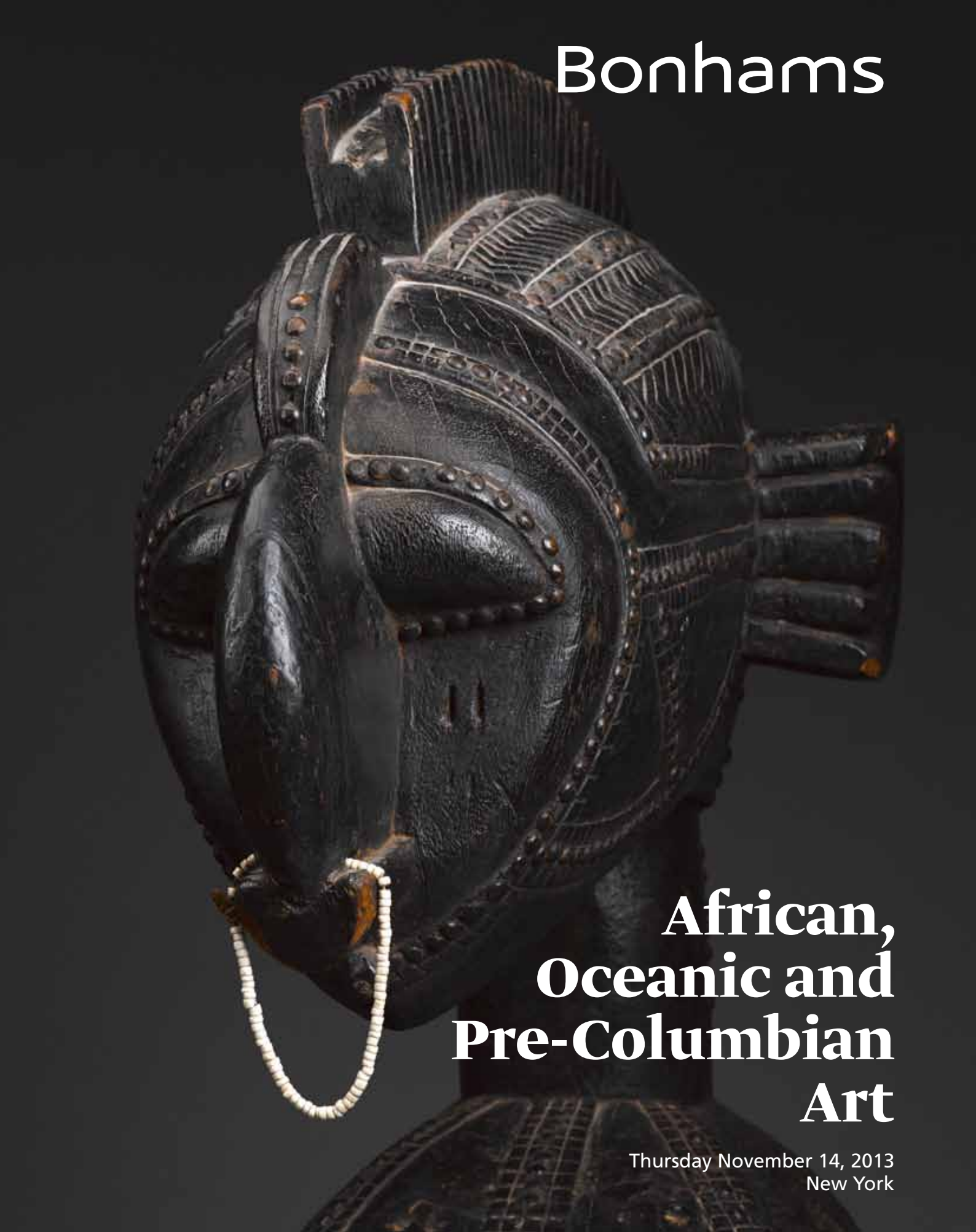
Bonhams



# African, Oceanic and Pre-Columbian Art

Thursday November 14, 2013
New York

# African, Oceanic and Pre-Columbian Art

Thursday November 14, 2013 at 1pm
New York

**Bonhams**
580 Madison Avenue
New York, New York 10022
**bonhams.com**

**Preview**
Sunday November 10 12pm to 5pm
Monday November 11 10am to 7pm
Tuesday November 12 10am to 5pm
Wednesday November 13 10am to 5pm
Thursday November 14 10am to 1pm

**Bids**
+1 (212) 644 9001
+1 (212) 644 9009 fax

To bid via the internet please visit www.bonhams.com

**Sale Number:** 21022
Lots 1 - 223

**Catalog:** $35

**Inquiries**
Fredric Backlar, Specialist
+1 (323) 436 5416
+1 (212) 644 9001 after November 6
fred.backlar@bonhams.com

Rae Smith, Business Manager
+1 (323) 436 5412
+1 (212) 644 9001 after November 7
rae.smith@bonhams.com

Automated Results Service
+1 (800) 223 2854

Online bidding will be available for this auction. For further information please visit:
**www.bonhams.com/21022**

Please see pages 2 to 6 for bidder information including Conditions of Sale, after-sale collection and shipment.

**Illustrations**
Front cover: Lot 152
First session page: Lot 34
Second session page: Lot 49
Third session page: Lot 152
Back cover: Lot 44

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Principal Auctioneer: Malcolm J. Barber,
License No. 1183017

# CONDITIONS OF SALE

The following Conditions of Sale, as amended by any published or posted notices or verbal announcements during the sale, constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale or sold by Bonhams & Butterfields Auctioneers Corp. and any consignor of such property for whom we act as agent. If live online bidding is available for the subject auction, additional terms and conditions of sale relating to online bidding will apply; see www.bonhams.com/WebTerms for the supplemental terms. As used herein, "Bonhams," "we" and "us" refer to Bonhams & Butterfields Auctioneers Corp.

1. As used herein, the term "bid price" means the price at which a lot is successfully knocked down to the purchaser. The term "purchase price" means the aggregate of (a) the bid price, (b) a PREMIUM retained by us and payable by the purchaser EQUAL TO 25% OF THE FIRST $100,000 OF THE BID PRICE, 20% OF THE AMOUNT OF THE BID PRICE ABOVE $100,000 UP TO AND INCLUDING $2,000,000, AND 12% OF THE AMOUNT OF THE BID PRICE OVER $2,000,000, and (c) unless the purchaser is exempt by law from the payment thereof, any California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Massachusetts, Nevada, New York, Pennsylvania, Texas, Washington, D.C., Washington state, or other state or local sales tax (or compensating use tax) and other applicable taxes.

2. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred. Any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Unless otherwise agreed, payment in good funds is due and payable within five (5) business days following the auction sale. Whenever the purchaser pays only a part of the total purchase price for one or more lots purchased, we may apply such payments, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have collected good funds for all amounts due.

Payment for purchases may be made in or by (a) cash, (b) cashier's check or money order, (c) personal check with approved credit drawn on a U.S. bank, (d) wire transfer or other immediate bank transfer, or (e) Visa, MasterCard, American Express or Discover credit, charge or debit card. A processing fee will be assessed on any returned checks. Please note that the amount of cash notes and cash equivalents that can be accepted from a given purchaser may be limited.

The purchaser grants us a security interest in the property, and we may retain as collateral security for the purchaser's obligations to us, any property and all monies held or received by us for the account of the purchaser, in our possession. We retain all rights of a secured party under the California Commercial Code. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to us and the consignor by law, including without limitation, the right to hold the purchaser liable for the purchase price, we at our option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property, either publicly or privately, and in such event the purchaser shall be liable for the payment of any deficiency plus all costs and expenses of both sales, our commission at our standard rates, all other charges due hereunder, attorneys' fees, expenses and incidental damages. In addition, where two or more amounts are owed in respect of different transactions by the purchaser to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the purchaser. If all fees, commissions, premiums, bid price and other sums due to us from the purchaser are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

3. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

4. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

5. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the purchaser or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the purchaser and shall in no event include any compensatory, incidental or consequential damages.

6. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid therefor to protect such interest. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

7. All statements contained in the catalog or in any bill of sale, condition report, invoice or elsewhere as to authorship, period, culture, source, origin, measurement, quality, rarity, provenance, importance, exhibition and literature of historical relevance, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS OR WARRANTIES. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

8. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth in the "Buyer's Guide" portion of the catalog. If not so removed, daily storage fees will be payable to us by the purchaser as set forth therein. We reserve the right to transfer property not so removed to an offsite warehouse at the purchaser's risk and expense, as set forth in more detail in the "Buyer's Guide." Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the purchaser. Bonhams can provide packing and shipping services for certain items as noted in the "Buyer's Guide" section of the catalog.

9. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or its licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent.

10. These Conditions of Sale shall bind the successors and assigns of all bidders and purchasers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

11. These Conditions of Sale and the purchaser's and our respective rights and obligations hereunder are governed by the laws of the State of California. By bidding at an auction, each purchaser and bidder agrees to be bound by these Conditions of Sale. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the purchaser of lots consigned hereunder) shall be resolved by the procedures set forth below.

**Mediation and Arbitration Procedures**

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share such mediator's fees. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent arbitration, mediation or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national arbitration service agreed to by the parties, and shall be selected as follows: (i) If the national arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the national arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on a national arbitration service, the arbitration shall be conducted by the American Arbitration Association, and the arbitrator shall be selected in accordance with the Rules of the American Arbitration Association. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the national arbitration service:

(i) the arbitration shall occur within 60 days following the selection of the arbitrator;

(ii) the arbitration shall be conducted in the designated location, as follows: (A) in any case in which the subject auction by Bonhams took place or was scheduled to take place in the State of New York or Connecticut or the Commonwealth of Massachusetts, the arbitration shall take place in New York City, New York; (B) in all other cases, the arbitration shall take place in the city of San Francisco, California; and

(iii) discovery and the procedure for the arbitration shall be as follows:

(A) All arbitration proceedings shall be confidential;

(B) The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;

(C) Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with California law;

(D) Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;

(E) The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitrator.

**Limited Right of Rescission**

If within one (1) year from the date of sale, the original purchaser (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the **BOLD TYPE** heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within 10 days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original purchaser alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original purchaser the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the purchaser on the sale and make demand on the consignor to pay the balance of the original purchase price to the original purchaser. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original purchaser our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original purchaser only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The purchaser hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the purchaser's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE PURCHASER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the **BOLD TYPE** heading of the print catalog entry. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the **BOLD TYPE** heading identifying the Authorship; (c) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (d) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (e) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

**Limitation of Liability**

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE PURCHASER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE PURCHASER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES.

## SELLER'S GUIDE

### SELLING AT AUCTION

Bonhams can help you every step of the way when you are ready to sell art, antiques and collectible items at auction. Our regional offices and representatives throughout the US are available to service all of your needs. Should you have any further questions, please visit our website at **www.bonhams.com/us** for more information or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

### Auction Estimates

The first step in the auction process is to determine the auction value of your property. Bonhams' world-renowned specialists will evaluate your special items at no charge and in complete confidence. You can obtain an auction estimate in many ways:

- Attend one of our Auction Appraisal Events held regularly at our galleries and in other major metropolitan areas. The updated schedule for Bonhams Auction Appraisal Events is available at **www.bonhams.com/us.**
- Call our Client Services Department to schedule a private appointment at one of our galleries. If you have a large collection, our specialists can travel, by appointment, to evaluate your property on site.
- Send clear photographs to us of each individual item, including item dimensions and other pertinent information with each picture. Photos should be sent to Bonhams' address in envelopes marked as "photo auction estimate". Alternatively, you can submit your request using our online form at www.bonhams.com/us. Digital images may be attached to the form. Please limit your images to no more than five (5) per item.

### Consigning Your Property

After you receive an estimate, you may consign your property to us for sale in the next appropriate auction. Our staff assists you throughout the process, arranging transportation of your items to our galleries (at the consignor's expense), providing a detailed inventory of your consignment, and reporting the prices realized for each lot. We provide secure storage for your property in our warehouses and all items are insured throughout the auction process. You will receive payment for your property approximately 35 days after completion of sale.

Sales commissions vary with the potential auction value of the property and the particular auction in which the property is offered. Please call us for commission rates.

### Professional Appraisal Services

Bonhams specialists conduct insurance and fair market value appraisals for private collectors, corporations, museums, fiduciaries and government entities on a daily basis. Insurance appraisals, used for insurance purposes, reflect the cost of replacing property in today's retail market. Fair market value appraisals are used for estate, tax and family division purposes and reflect prices paid by a willing buyer to a willing seller.

When we conduct a private appraisal, our specialists will prepare a thorough inventory listing of all your appraised property by category. Valuations, complete descriptions and locations of items are included in the documentation.

Appraisal fees vary according to the nature of the collection, the amount of work involved, the travel distance, and whether the property is subsequently consigned for auction.

Our appraisers are available to help you anywhere and at any time. Please call our Client Services Department to schedule an appraisal.

### Estate Services

Since 1865, Bonhams has been serving the needs of fiduciaries – lawyers, trust officers, accountants and executors – in the disposition of large and small estates. Our services are specially designed to aid in the efficient appraisal and disposition of fine art, antiques, jewelry, and collectibles. We offer a full range of estate services, ranging from flexible financial terms to tailored accounting for heirs and their agents to world-class marketing and sales support.

For more information or to obtain a detailed Trust and Estates package, please visit our website at **www.bonhams.com/us** or contact our Client Services Department.

# BUYER'S GUIDE

## BIDDING & BUYING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at **www.bonhams.com** or call our Client Services Department at +1 (800) 223 2854 ext. 3550.

### Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at **www.bonhams.com/us**.

### Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request.

### Estimates

Bonhams catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

### Reserves

Unless indicated by the ¤ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

### Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer a lot in which it has an ownership interest, in whole or in part. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number.

Similarly, Bonhams may have an economic interest in a lot beyond its commission as a result of making an advance against anticipated proceeds to the consignor which is secured by the consigned property or where it has guaranteed the consignor a minimum auction price for consigned property. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number.

### Bidding at Auction

At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, via fax or via email.

Valid Bonhams client accounts are required to participate in bidding activity. You can obtain registration information online, at the reception desk or by calling our Client Services Department.

By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale.

Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor by placing responsive or consecutive bids for a lot up to the amount of the reserve, but never above it.

We assume no responsibility for failure to execute bids for any reason whatsoever.

### In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

### Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at **www.bonhams.com/us**, at offsite auction locations, and at our San Francisco, Los Angeles and New York galleries.

### By Telephone

Under special circumstances, we can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale.

### Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit **www.bonhams.com/us** for details.

### Bid Increments

Bonhams generally uses the following increment multiples as bidding progresses:

| | |
|---|---|
| $50-200 | by $10s |
| $200-500 | by $20/50/80s |
| $500-1,000 | by $50s |
| $1,000-2,000 | by $100s |
| $2,000-5,000 | by $200/500/800s |
| $5,000-10,000 | by $500s |
| $10,000-20,000 | by $1,000s |
| $20,000-50,000 | by $2,000/5,000/8,000s |
| $50,000-100,000 | by $5,000s |
| $100,000-200,000 | by $10,000s |
| above $200,000 | at auctioneer's discretion |

**The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.**

### Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

### Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

### Payment

All buyers are asked to pay and pick up by 3pm on the business day following the auction. Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within 5 business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank. For payments sent by mail, please remit to Cashier Department, 220 San Bruno Avenue, San Francisco, CA 94103.

### Sales Tax

California, Arizona, Colorado, Connecticut, Florida, Georgia, Illinois, Nevada, New York, Massachusetts, Pennsylvania, Texas, Washington state and Washington DC residents must pay applicable sales tax. Other state or local taxes (or compensating use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed above.

### Shipping & Removal

Bonhams can accommodate shipping for certain items. Please contact our Cashiers Department for more information or to obtain a quote. Carriers are not permitted to deliver to PO boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

### Collection of Purchases

Please arrange for the packing and transport of your purchases prior to collection at our office. If you are sending a third party shipper, please request a release form from us and return it to +1 (212) 644 9009 prior to your scheduled pickup. To schedule collection of purchases, please call +1 (212) 644 9001.

### Handling and Storage Charges

Please note that our offices have requirements for freight elevator usage. Please contact us to schedule an elevator appointment for pickup of any large or awkward items. Bonhams will hold all purchased lots in our gallery until Thursday November 20 without penalty. After November 20 collection of lots will be by appointment only. Please call +1 (212) 644 9001 at least 24 hours in advance to make an appointment.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of our choice at the buyer's risk and expense. Handling and storage fees will apply.

### Auction Results

To find out the final purchase price for any lot following the sale, please call our automated auction results line at +1 (800) 223 2854 ext. 3400. All you need is a touch-tone telephone and the lot number. Auction results are usually available on the next business day following the sale or online at **www.bonhams.com/us.**

**Important Notice to Buyers**

**Collection & Storage After Sale**

Please note that all oversized lots listed below, that are not collected by **5pm on Thursday, November 20** will be removed to the warehouse of Cadogan Tate Fine Art Storage Limited. Lots not so listed will remain at Bonhams; provided, however, **that if buyers of listed lots also buy other non-listed items, these other lots will also be removed to the warehouse of Cadogan Tate**, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams department.

**Lots will be available for collection from Cadogan Tate beginning at 9.30am ET on Monday, November 25.**

Address:
Cadogan Tate Fine Art Storage Limited
41-20 39th Street
Sunnyside, New York, 11104

Lots will be available for collection 24hrs following transfer to Cadogan Tate every business day from 9.30am to 4.30pm ET.

Collections appointments must be booked 24 hours in advance (subject to full payment of all outstanding amounts due to Bonhams and Cadogan Tate) by contacting Cadogan Tate at (t) +1 (718) 707 2849.

**Handling & Storage Charges**

Please note: For sold lots removed to Cadogan Tate there will be transfer and insurance charges but no storage charge due for lots collected within 7 days of the transfer date. For sold lots that remain at Bonhams, there will be no storage charge for lots collected within 21 days of the sale date.

The per-lot charges levied by Cadogan Tate Fine Art Storage Ltd are as follows (plus any applicable sales tax):

**Furniture/Large Objects**

| | |
|---|---|
| Transfer | $75 |
| Daily storage | $10 |
| Insurance (on Hammer + Premium + tax) | 0.3% |

**Small Objects**

| | |
|---|---|
| Transfer | $37.50 |
| Daily storage | $5 |
| Insurance (on Hammer + Premium + tax) | 0.3% |

Please contact Catherine More at Cadogan Tate Fine Art Storage at
(t) +1 (718) 247 2070
(f) +1 (347) 468 9916 or
c.more@cadogantatefineart.com

For more information and estimates on domestic and International shipping, please contact Michael Driver at
(t) +1 (718) 247 2064 or
m.driver@cadogantate.com

**Payment**

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## Oversized Lots

| | | |
|---|---|---|
| 37 | 49 | 163 |
| 43 | 63 | 181 |
| 44 | 140 | 187 |
| 45 | 150 | |
| 46 | 152 | |

# IMPORTANT NOTICE

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# Order of Sale

Pre-Columbian ..... 1 - 34
Oceanic ..... 35 - 79
African Art ..... 80 - 223

# Pre-Columbian Art

Lots 1 - 34

1

2

1
**Olmec Celt, Middle Preclassic, ca. 900 - 600 B.C.**
Greenstone
*length 8 3/4in (22.2cm)*

PROVENANCE
Private Collection, Maine, acquired in the mid-1960s
**$2,500 - 3,500**

2
**Chinesco Seated Female Figure, Type B,**
**Protoclassic, ca. 100 B.C. - A.D. 250**
Earthenware with reddish-brown slip and painted highlights
*height 10 3/4in (27.3cm)*

PROVENANCE
Private Collection, Beverly Hills, acquired in the 1960s

Seated on her knees with slender arms resting on her pregnant belly, her shoulders decorated with tattoos and wearing a painted necklace, her face with nose rings and characteristic meditative expression with diminutive slit eyes; the reddish-brown slip highlighted with remnants of a band of painted "X" design on the back.
**$2,000 - 3,000**

3
**Chinesco Seated Male Figure, Type D,**
**Protoclassic, ca. 100 B.C. - A.D. 250**
Earthenware with reddish-brown slip and painted highlights
*height 18in (45.7cm)*

PROVENANCE
Stendahl Gallery, California, ca. 1968
Private Collection, New York

Gracefully seated leaning slightly forward, this fine example of the Type D type has a flattened torso elegantly curved down the back and leading to voluminous hips that gradually diminish to thin calves and diminutive feet; he rests his thin, delicate and curvilinear arms on his raised knees; sporting a linearly incised coiffure and wearing earrings with matching necklace, armbands and belt.
**$20,000 - 30,000**

3

4

5

4
**Large Chinesco Seated Male Figure, Type D,**
**Protoclassic, ca. 100 B.C. - A.D. 250**
Earthenware with reddish-orange and cream slip
*height 18 3/4in (47.5cm)*

PROVENANCE
American Private Collection, acquired in the 1950s or earlier
Acquired from the above by present owner
**$3,000 - 5,000**

5
**Colima Seated Shaman**
**Protoclassic, ca. 100 B.C. - A.D. 250**
Earthenware with reddish-brown slip
*height 14 1/4in (38.3cm)*

PROVENANCE
Edward Stolman Collection, Tennessee, acquired prior to October 1979
Thence by descent
**$3,000 - 5,000**

6
**Colima Hunchback Standing Figure, Comala Style,**
**Protoclassic, ca. 100 B.C. - A.D. 250**
Earthenware with reddish-brown slip
*height 16 1/2in (41.9cm)*

PROVENANCE
Dr. David V. Becker Collection, New York, acquired in the 1960s
Thence by descent

"From the Spanish reports it is known that hunchbacks were among the jesters, musicians, and dancers at Moctezuma's court, where they held a position comparable to that of the jesters of medieval Europe. It is very likely that hunchbacks were believed to be endowed with magic powers as bearers of good or bad luck." (Von Winning, 1968: p. 71)

Probably a dwarf, standing at attention with a timeless expression, the figure carries a small dog in the right arm and a cup in the left, the lower back deformed outward as a hunchback with an exposed vertebral column; exceptional reddish-brown naturalistic patina.
**$15,000 - 20,000**

6

7

7
**Monumental Colima Seated Dog, Protoclassic, ca. 100 B.C. - A.D. 250**
Earthenware with reddish-brown slip
*height 19 1/4in (48.9cm)*

PROVENANCE
Jacques Sarlie Collection, New York, ca. 1968
Private Collection, New York

"Dogs are usually portrayed well rounded, since they were fattened deliberately and considered a delicacy to supplement the diet. From documentary sources it is known that the Aztecs, Tarascans, and Mayas enjoyed the meat of dogs and that certain species were raised solely as food. The custom may well have also prevailed among the ancient inhabitants of Colima. These effigies probably served a double purpose: to supply the dead master with a companion on his voyage to the underworld, and to provide him with nourishment." (Von Winning, 1968: p. 71).

Cf. Von Winning (1968: fig. 95) and Parsons (1980: fig. 96)

Seated at attention with ears perked and mouth open serving as a firing vent, the dog's ribs and head have wrinkles emphasized by deep grooves.
**$8,000 - 12,000**

8

8
**Colima Standing Dog, Protoclassic, ca. 100 B.C. - A.D. 250**
Earthenware with reddish-brown slip
*length 10 1/2in (26.65cm)*

PROVENANCE
American Private Collection, acquired in the 1950s or earlier
Acquired from the above by present owner
**$1,500 - 2,000**

9
**Colima Seated Musician, Comala Style, Protoclassic, ca. 100 B.C. - A.D. 250**
Earthenware with reddish-brown slip
*height 13 5/8in (37.75cm)*

PROVENANCE
American Private Collection, acquired in the 1950s or earlier
Acquired from the above by present owner

Seated upright with pierced ears, holding a large conch shell in his left hand and an implement in his right.
**$4,000 - 6,000**

9

10

11

12

13

10
**Two Similar Jalisco Female Figures,**
**Protoclassic, ca. 100 B.C. - A.D. 250**
Earthenware with reddish-orange and cream slip
*heights 2 7/8in (7.35cm) and 6 3/8in (16cm)*

PROVENANCE
American Private Collection, acquired in the 1950s or earlier
Acquired from the above by present owner
**$800 - 1,200**

11
**Group of Five Various Nayarit Seated Figures,**
**Protoclassic, ca. 100 B.C. - A.D. 250**
Earthenware with reddish-brown slip with painted highlights
*heights 6 5/8 - 9 3/4in (17.1 - 24.77cm)*

PROVENANCE
American Private Collection, acquired in the 1950s or earlier
Acquired from the above by present owner
**$2,000 - 3,000**

12
**Large Jalisco Standing Warrior, Ameca Style,**
**Protoclassic, ca. 100 B.C. - A.D. 250**
Earthenware with brown, cream and black slip
*height 19 1/8in (48.65cm)*

PROVENANCE
Private Collection, Beverly Hills, acquired in the 1960s
**$2,000 - 3,000**

13
**Nayarit Seated Figure,**
**Protoclassic, ca. 100 B.C. - A.D. 250**
Earthenware with reddish-brown slip with painted highlights
*height 17in (43.2cm)*

PROVENANCE
Edward Stolman Collection, Tennessee, acquired prior to October 1979
Thence by descent
**$3,000 - 5,000**

14
**Rare Nayarit Processional Group,**
**Protoclassic, ca. 100 B.C. - A.D. 250**
Earthenware with reddish-brown slip and painted highlights
*length 10 1/4in (26cm)*

PROVENANCE
American Private Collection, acquired in the 1950s or earlier

Cf. Von Winning, Hasso, *Anecdotal Sculpture of Ancient West Mexico*, 1972, figures 133-138, the largest of which has just four figures total.

Depicting eight figures, including a child at the end, lined up as if dancing on an S-curved base, each holding the hips or shoulders of their companion in front, three of the figures wear shorts with tails, all but the middle figure and boy are sporting hats, five look to the left and three look to the right.
**$6,000 - 8,000**

14

15
**Large Nayarit Standing Male Figure, Protoclassic, ca. 100 B.C. - A.D. 250**
Earthenware with reddish-orange slip
*height 20 1/2in (52.1cm)*

PROVENANCE
Stendahl Gallery, California, prior to 1968
Private Collection, New York

EXHIBITED
Dallas, Dallas Museum of Fine Arts, *Pre-Columbian Art*, 1950, p. 27, illus.

PUBLISHED
Von Winning, Hasso, *Pre-Columbian Art of Mexico and Central America*, New York, 1968, colorplate 165

Standing proudly in monumental size and scale with proportionally large legs and torso, the diminutive hands holding a club in the right and a small cup in the left.
**$20,000 - 30,000**

16
**Veracruz Figure, Remojadas Culture, Early-Middle Classic, ca. A.D. 300 - 700**
Earthenware with cream slip with red and black painted highlights
*height 11 1/2in (29.2cm)*

PROVENANCE
Jacques Sarlie Collection, New York, ca. 1968
Private Collection, New York

Cf. Von Winning (1968: fig. 268)

The figure wears a finely painted cape, skirt and headdress, leaning slightly forward and resting on two-legged frame base.
**$6,000 - 8,000**

17
**Veracruz Masked Ritual Performer, Napiloa, Late Classic, ca. A.D. 600 - 900**
Buff earthenware
*height 7 1/4in (18.4cm)*

PROVENANCE
American Private Collection, acquired in the 1960s
**$2,000 - 3,000**

16

17

18

19

18
**Large Veracruz Standing Warrior, Remojadas, Middle Classic, ca. A.D. 400 - 700**
Earthenware with black bitumen paint
*height 16 1/8in (41cm)*

PROVENANCE
Harmer Rooke Gallery, New York, 1972
Bill and Mildred Kaplan, Maryland
American Private Collection

Standing powerfully upright with daunting expression, a leg support at the back, carrying a barbed club in his hands, wearing a draping tunic and necklace, bells on the elbows with matching skirt, knee bands and ankle bands and sandals with knots, the body painted overall in black bitumen paint.
**$7,000 - 9,000**

19
**Veracruz Standing Priestess, Remojadas, Middle-Late Classic, ca. A.D. 400 - 900**
Buff earthenware with black bituman paint
*height 18 5/8in (47.6cm)*

PROVENANCE
Stendhal Gallery, Los Angeles, California
Private Collection, California, acquired from the above in the 1960s

Standing upright with arms raised (hands now lost), wearing an elaborate headdress.
**$5,000 - 7,000**

20
**Large Veracruz Standing Priest, Remojadas, Middle-Late Classic, ca. A.D. 400 - 900**
Buff earthenware
*height 20 1/4in (51.4cm)*

PROVENANCE
Carolyn Williams Collection, Dallas, ca. 1970s or earlier
Thence by descent

The skirted male in a conventional Remojadas "arm-outstretched" posture with a diviner's implement in the right hand, wearing bells around the waist, a headdress and pendant necklace.
**$8,000 - 12,000**

20

21

21
**Maya Carved Ornament,**
**Late Classic, ca. A.D. 550-950**
Dark green jade or jadeite
*length 4 1/4in (10.8cm)*

PROVENANCE
Lewis K. and Elizabeth M. Land Collection, San Francisco
Sotheby's, New York, November 1999, Lot 271
John and Domenique de Menil, Houston, Texas
Private Collection, California

The front carved with a mythological creature flanked by human heads in profile; pierced through laterally for suspension.
**$3,000 - 5,000**

22
**Maya Tripod Carved Vase,**
**Late Classic, ca. A.D. 550 - 950**
Burnished black clay
*height 5in (12.7cm); diameter 5in (12.7cm)*

PROVENANCE
David Stuart Gallery, California
Private Collection, California, acquired from the above circa 1965

With a figure of a seated monkey on the inside and decorated around the outer surface with incised scroll design.
**$3,000 - 5,000**

22

22 (detail)

23

24

23
**Maya Polychrome Cylinder Vase,**
**Late Classic, ca. A.D. 550 - 950**
Earthenware with reddish-orange slip
*height 7 3/4in (19.7cm)*

PROVENANCE
Stanley Boggs, 1968
J. Bernal Collection, Arizona
Acquired from the above by the present owner

Decorated on the sides with two monkeys carved in relief below a glyph-like band at the rim.
**$3,000 - 5,000**

24
**Maya Polychrome Cylinder Vase,**
**Late Classic, ca. A.D. 550 - 950**
Earthenware with black, orange and red slip
*height 9 1/2in (24.2cm)*

PROVENANCE
The Merrin Gallery, New York
Private Collection, California, acquired from the above circa 1972

Finely painted around the outer surface with two mythological birds with a fish in each beak below a band of glyphs.
**$4,000 - 6,000**

25

25
**Maya Polychrome Cylinder Vase,**
**Late Classic, ca. A.D. 550 - 950**
Earthenware with black slip and cinnabar highlights
*height 8 1/2in (21.6cm)*

PROVENANCE
Stanley Boggs, 1968
J. Bernal Collection, Arizona
Acquired from the above by the present owner

Modeled at the base like the form of a squash with a band of glyphs carved in relief on the upper half.
**$3,500 - 4,500**

26
**Rare Mixtec Bell,**
**Late Postclassic Period, ca. A.D. 1200 - 1500**
Copper
*height 5 1/4in (13.3cm)*

PROVENANCE
Private Collection, New York

PUBLISHED
Spear, Nathaniel, *A Book of Archaeological Bells*, 1978, illustrated p. 216
**$5,000 - 7,000**

26

27
Tairona Gold Figure Pendant,
ca. A.D. 1000-1500
*height 2 5/8in (6.8cm); (31.99gm)*

PROVENANCE
Harry Franklin Gallery, Beverly Hills, California
Private Collection, California, acquired from the above ca. 1960

Finely cast in the form of a standing *cacique* holding a bar with double-scrollwork at the ends across his waist; wearing a labret, a shell-shaped nose ornament, circular earrings and a domed helmet; the head framed by a large concentric headdress decorated with two rows of beadwork.

Cf. The Metropolitan Museum of Art, Accession Number 1979.206.946
**$8,000 - 12,000**

27

28

29

28
**Jama-Coaque Standing Priest,**
**ca. 400 B.C. - A.D. 500**
Buff earthenware with faint pigments
*height 21 3/8in (55.25cm)*

PROVENANCE
Bill Freeman, New Mexico, acquired in the early 1980s
Acquired from the above by the present owner

Wearing a large, elaborate headdress, figural earrings, a nose plate and breast plate, holding corn stock-like implements in each hand.
**$4,000 - 6,000**

29
**Trujillo or Jama-Coaque Seated Figure,**
**Late Classic, ca. AD 1000 - 1500**
Earthenware with cream slip and painted highlights
*height 19 1/4in (48.9cm)*

PROVENANCE
Jacques Sarlie Collection, New York, ca. 1968
Private Collection, New York
**$3,000 - 5,000**

30

30
Fine Nariño Mask, ca. A.D. 1000 - 1500
Earthenware with cream slip and painted highlights
*height 7 1/2in (19.1cm)*

PROVENANCE
Ben Johnson, California
Private Collection, California, acquired from the above circa 1970
**$4,000 - 6,000**

31

31
Moche Phase IV Stirrup Vessel,
ca. A.D. 400-500
Earthenware with cream and dark-brown slip with red painted highlights
*height 13in (33cm)*

PROVENANCE
Sotheby's, New York, October 1977, Lot 23
Private Collection
Sotheby's New York, May 2004, Lot 109
Private Collection, Florida

In the form of the head of a smiling ruler, the cream-colored head wrapped in a cloth with red detailing, mounted by a stirrup handle with a spout.
**$7,000 - 9,000**

32

33

34

32
**Rare Pair of Vessels Depicting Birthing Llamas, Lambayeque Valley, ca. A.D. 1100 - 1300**
Earthenware with cream slip and painted highlights
*heights 6in (15.2cm); widths 7 1/4in (18.4cm)*

PROVENANCE
Stanley Marcus Collection, Texas
Bill Freeman, New Mexico, acquired from the above prior to 1970
Acquired from the above by the present owner

Each vessel exceptionally detailed with the llamas feet bound with the baby just beginning to exit the womb.
**$5,000 - 7,000**

33
**Chimu Funerary Mask, possibly Lambayeque Valley, Late Intermediate Period, ca. A.D. 1000-1400**
Silver, copper, red cinnabar
*height 13 1/4in (33.7cm); length 7 1/8in (18.2cm)*

PROVENANCE
Galerie Roudillon, Paris, October 1976
Edward Stolman Collection, Tennessee
Thence by descent
**$4,000 - 6,000**

34
**Moche Stirrup Spout Vessel depicting Aipaec-Decapitator or Wrinkle Face, Middle Mochica, ca. A.D. 200 - 500,**
Earthenware with cream and reddish-brown slip with red painted highlights
*height 11 1/2in (29.2cm)*

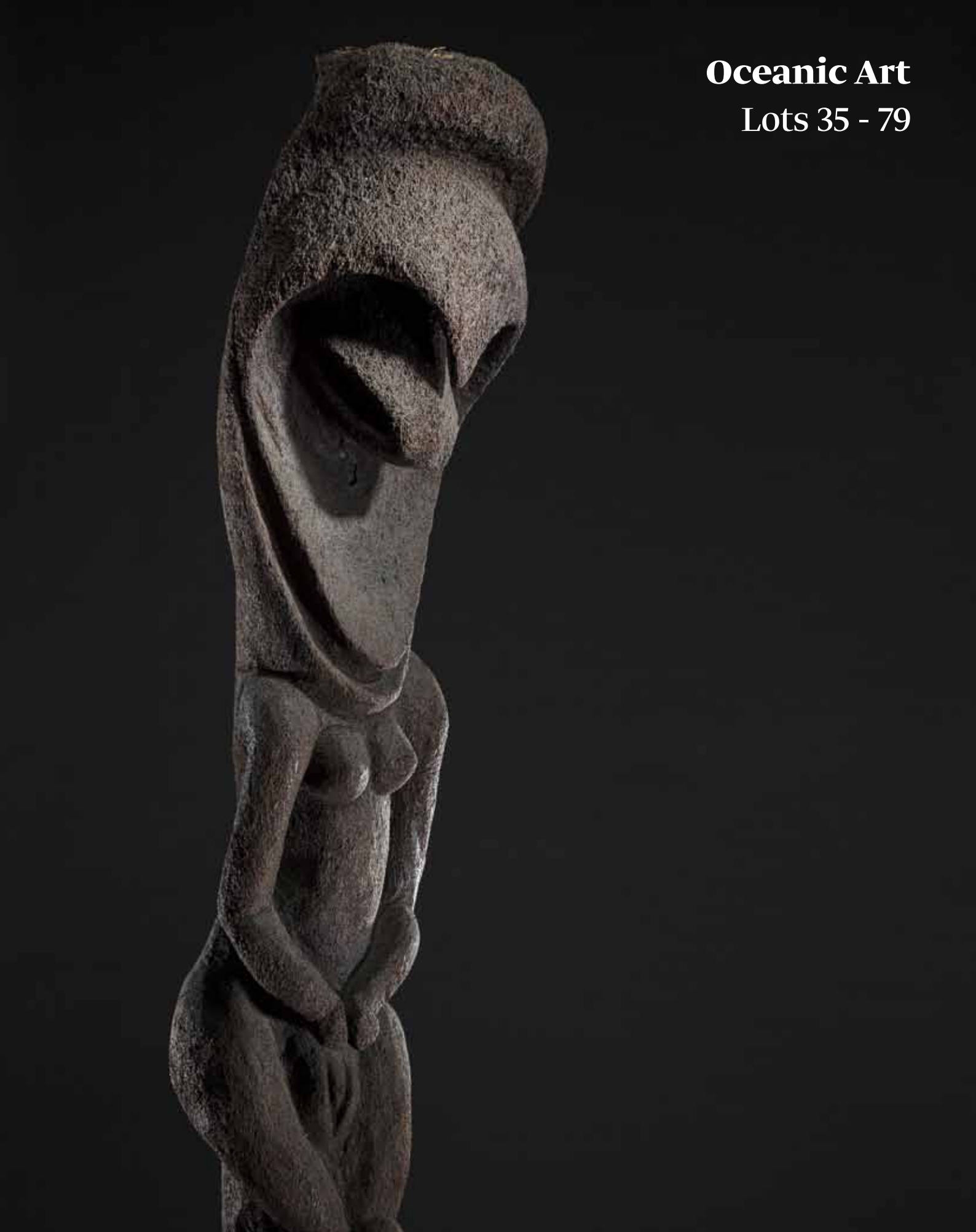
PROVENANCE
Jacques Sarlie Collection, New York, ca. 1968
Private Collection, New York

'One Moche god is commonly shown in a frontal position, holding a severed head in one hand and either a crescent-bladed knife or a distinctive chisel-like instrument in the other. The figure appears to be a version of Aipaec (*creator*), because whether depicted in full figure or as a head only, he sports distinctive double ear spools. The chisel is sometimes shown with an elaborate top, so that it appears to have served also as a scepter. It might have been used to puncture the jugular veins of sacrificial victims in order to draw blood. The deity has been called the Decapitator God when he holds the crescent knife, and with the chisel, he is known as the Degollador, or Throat Cutter - although Peruvianists sometimes use the terms causally and interchangeably.

Still another fanged, anthropomorphic deity is known as "Wrinkle Face". His main characteristics are his wrinkled face, usually depicted in paintings by lines on his cheeks, and a belt with snake heads at the ends...

...Many students of Moche iconography distinguish between Aipaec-Decapitator and Wrinkle Face as two or even three separate deities. The matter is complex, though, because some versions of Wrinkle Face show him with double ear spools or the snake-headed belt, features that also identify Aipaec-Decapitator. Such portrayals seem to be more common in relatively early Moche pottery.' (Quilter, 2010: pp. 61-2).

In the work presented here, the god is depicted on top of the vessel, in a crouching position looking up to the viewer and wearing regalia including snakes, large eyes, fanged mouth, holding his decapitation instrument in right hand; a procession of warriors decorates the frieze around the surface below.
**$8,000 - 12,000**



# Oceanic Art

Lots 35 - 79

35
**Ifugao Figural Spoon, Luzon Island, Philippines**
Wood
*length 7 3/4in (19.7cm)*

PROVENANCE
Hirofumi Kobayashi, Japan
Acquired from the above by the present owner
**$1,500 - 2,000**

36
**Ifugao Spoon, Luzon Island, Philippines**
Wood
*height 9in (22.9cm)*

PROVENANCE
Eric and Esther Fortess Collection, Massachusetts
**$1,500 - 2,000**

37
**Toba Batak Male Ancestor Figure, Borneo**
Stone
*height 31in (79cm)*

PROVENANCE
Peter Wengraf, London
Private Collection, Los Angeles, California
**$1,500 - 2,000**

35 36

37

38

38
**Nias Seated Figure, Indonesia**
Wood, sacrificial materials
*height 17in (43.2cm)*

PROVENANCE
Private Collection, Germany
Private Collection, New York
**$3,000 - 5,000**

39
**Ancestral Figure, Maluku Tenggara, Leti Islands, Indonesia**
*yene*
Wood
*height 23in (58.4cm)*

PROVENANCE:
Private Collection, England, acquired in the early 20th Century
Thence by descent

"Throughout the islands of Maluku Tenggara in eastern Indonesia, ancestor images indicated important links between the living and the dead. Small seated ancestor figures depicted deceased family members and were kept and used within the home. The present image (like the present work) is likely from Leti Island, where such images were called *yene*. Each depicted a specific recently deceased individual and served as a vessel in which his or her spirit resided temporarily before departing for the land of the dead and to which it periodically returned to receive offerings or be consulted about important matters. On Leti, the pose of *yene* indicated the gender and status of the deceased. Male ancestors were shown seated with the legs drawn in to the body, and female ancestors were depicted with the legs crossed. (Metropolitan Museum of Art, WEB, nd, 2013).

"Traditional Leti religion paid homage to the male sun god and a female earth goddess. For periodic fertility rituals, newly carved altars were erected in the middle of the village and the altars were carved of a special hardwood. The figures representing ancestors were placed on the posts in a squatting position. The posts were placed on a platform high above the worshiping villagers. From about 1820, the Protestant church established missions across the Leti islands from the regional capital of Ambon. During subsequent years, many ancestral figures and altars were burned." (Taylor and Aragon, 1991: p. 223).
**$10,000 - 15,000**

39

40

41

40
Massim Island Figure, Trobriand Islands
Wood, pigment
*height 11in (27.9cm)*

PROVENANCE
Ellis Silas, field collected in 1920
Dr. Oliver Cobb, Seattle, Washington
**$1,000 - 1,500**

41
Yamatcji Shield, Gascoyne River, Western Australia
*wunda*
Wood, pigments
*height 30 3/4in (78cm)*
**$1,000 - 1,500**

42
Mangan Mask, Lower Sepik River, Papua New Guinea
Wood, pigments
*height 17in (43.2cm)*

PROVENANCE
Serge Brignoni Collection, Switzerland
John Hewitt, London, 1970
Private Collection, New York

Serge Brignoni was a Swiss avant-garde painter and sculptor. His collection of ethnic art is now housed in the Museo delle Culture in Lugano.

An exceptionally mysterious mask, finely stone-carved in thin, lozenge form with pierced eyes and mouth, the nose is carved in characteristically Mangan bird beak, looped form, the cheeks and brow accented with deeply carved grooves; fine, aged, dark-brown patina with encrustations; old wear and losses to the edges.
**$10,000 - 15,000**

42

43

43
**Fore Shield, East Highlands, Papua New Guinea**
Wood, pigments, fiber
*height 58 1/2in (148.6cm)*

PROVENANCE
Paul Harris Collection
Private Collection, Illinois

An old collector's label on the back reads: "Shield (Ufoze Hanko). Owner - Sao Auanio -Alive- Made by himself + fought in last tribal fighting between two clans. (Fagame + Finintego) Village - Ikanofi-Henganofi, South of Mount Hagen area"
**$4,000 - 6,000**

44
**Large Sawos Male Ancestral Figure, East Sepik Province, Middle Sepik River, Papua New Guinea**
Wood
*height 77 1/2 (197cm)*

PROVENANCE
Walter Randel, New York
Marcia and John Friede, New York
Private Collection, New York, acquired from the above circa 1975

"The Sawos people of the Middle Sepik River region of New Guinea are divided into a number of clans, each of which is associated with specific ancestors and totemic species. These ancestral and totemic beings are represented by wooden figures kept in the men's ceremonial houses. Wooden figures (such as the present example)...represent a category of powerful and dangerous ancestral beings called *wan* or *waken* and each figure owned by a specific clan is named for an important clan ancestor." (Metropolitan Museum of Art, WEB, nd, 2013)

According to Kaufmann (1983: p. 579) on the Iatmul and Sawos cultures, "No other New Guinea community has men's ceremonial houses which are so lavishly decorated with sculpted images. The building itself symbolizes the ancestors' protective mantle, which settled on the river in the form of a floating grass island, under which a crocodile--another embodiment of the ancestors--may lie in wait."

The present work is finely stone carved with extraordinary presence and aggressive power; light-brown patina.
**$40,000 - 60,000**

44

45

45
**Wapo Spirit Board, Wapo River, Gulf Province, Papua New Guinea**
*gope*
wood, pigments, fiber
*height 67in (170cm)*

PROVENANCE
Sotheby's, London, ca. 1970
Private Collection, New York

"The Papuan Gulf region encompasses the arts and cultures of the Gulf of Papua on the southeast coast of New Guinea. In the past, the primary focus of religious and artistic life in the region was on powerful spirits (*imunu*). Each *imunu* typically was associated with a specific location in the landscape, rivers, or sea, and was linked to the specific clan within whose territory it dwelt.

Papuan Gulf wood sculpture was primarily two-dimensional, consisting of board-like carvings and figures with designs in low relief. The signature art form was the spirit board, an oblong plank-like object known variously as a *gope*, *koi*, or *hohao*, depending on the region in which it was made. Each served as a dwelling place for an individual *imunu*, whose image appears on it. Villages formerly had large communal men's houses divided into cubicles, each allotted to a particular clan or subclan. Every cubicle contained a clan shrine, which housed the spirit boards, figures, human and animal skulls, and other sacred objects associated with the clan's various *imunu*." (Metropolitan Museum of Art, WEB, nd, 2013)
**$15,000 - 20,000**

46 Y
**Sawos Figural Skull Rack, Torembi Village, Middle Sepik River, Papua New Guinea**
*sanban*
Wood, shells
*height 41 3/4in (106cm)*

PROVENANCE
Sotheby's, London, June, 1979, Lot 113
Private Collection, New York

Finely stone carved, the female figure most likely representing *Shotkaman-Agwi*, the Sawos creator mother spirit, who "was said to have lived in the Blackwater Hills and is sometimes called *Gun'hamal* in the middle Sepik. She gave birth to three animal children - a pair of *Gandju* birds and a reptile, represented either as a crocodile or a snake. The reptile is said to have slithered to the sea, creating the sinuous course of the Sepik River." (Friede, 2005: p. 106)

In the work presented here, *Shotkaman-Agwi* is framed by two birds and a border carved with a reptilian-like design; the dark-brown patina is heavily encrusted.
**$30,000 - 40,000**

*"Oceanic art is the sky, the bird, the dream."*

*-André Breton*

47
**Rare Bird-Shaped Pestle Pommel, Central Highlands, Papua New Guinea, ca. 4000 - 1000 B.C.**
Stone (hornblende schist)
*height 7 1/2in (19cm)*

PROVENANCE
Found buried in Enga Province
Private Collection, East Coast

In the Central Highlands comparable winged bird pestles are known from the eastern part of Enga, the Western Highlands, Simbu and the Schrader Range area of Madang Province. These finds mark the extent of a prehistoric trade network that extended into the Central Highlands from the former Sepik-Ramu inland sea. Finds from coastal areas, including the former shoreline and islands of the Sepik-Ramu inland sea, the Madang coast, West New Britain, and Oro and Western provinces indicate that the ritual and bird imagery that gave rise to these artifacts had a wide coastal distribution.

No stone pestles have been recovered from datable archaeological contexts in Papua New Guinea, but mortar finds date between about 8000 and 3000 BP. The trade from the shores of the former Sepik-Ramu inland sea into the highlands would have ceased when the sea disappeared about 4000 BP.

The distribution of mortars and pestles within Papua New Guinea is limited to areas suitable for gardening and it is likely they were used in gardening magic and associated rituals in which starchy puddings were consumed. Many of the finds from the highlands, like this example, consist of the pommel since the stem had broken in prehistoric times.

Concerned about the authenticity of this pestle, the current owner arranged for a petrographic study. Samples cut from the base of the shaft show that when it was no longer used as a pestle the artifact was exposed to natural weathering for a long time. The surface is heavily weathered whereas the core of the shaft is not. During weathering feldspars have transformed into clay and iron oxides have reprecipitated to produce a superficial brown colour on the surface of the artifact.

In the Central Highlands until about 1970, stone pestles and mortars found when gardening or exposed by erosion were incorporated as magic stones into local cults. When not in use these 'ritually powerful' artifacts were often cached in the ground or kept in men's houses.

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Australian National University
September 2013

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Torrence, R. and P. Swadling 2008. *Social networks and the spread of Lapita*. Antiquity 82: 600-616.
**$15,000 - 20,000**

47

48

48[Y]
**Vanuatu Ceremonial Adze, Malakula or Ambrym Island**
Wood, fiber, shell, pigment
*length 15 3/4in (40cm)*

PROVENANCE
Sotheby's, Melbourne, November 2005, Lot 8
Private Collection, Australia

Cf. Wardwell (1994: fig. 59)

"The people of central and south Vanuatu, particularly those of Malekula, made adzes for both utilitarian and ceremonial use. The form...is based on that of adzes which were used to split breadfruit (Edge-Partington 1890-98, p. 146, no. 16). Certain ceremonial adzes are carved with heads, some facing away from the blade, as here, and others showing two heads, with the other placed on the top of the blade...They were carried in dances performed during grade society observances.

The angular treatment of the human face with its pointed chin, overhanging brows, protruding eyes, and pointed head is representative of the art of Vanuatu." (Wardwell, 1994; p. 148)

The elegance, design and craftsmanship of these adzes, as with the present example here with its finely carved, elegant facial features at the top, attest to the vital importance of these adzes in Vanuatu society.
**$18,000 - 22,000**

49
**Large Vanuatu Grade Female Figure, Ambryn Island**
*maghe ne naun* or *maghe ne hivir*
Fernwood
*height 82in (208cm)*

PROVENANCE
Jean Willy Mestach, Brussels
Private Collection, New York, acquired from the above circa 1970

"Much of the art of central and northern Vanuatu in the southwest Pacific is associated with grade rituals, a hierarchical series of initiations, each of which confers successively greater religious and political authority during life and in the realm of the dead. In some areas, individuals who have reached the highest grades are considered the living dead, having already achieved the status of ancestors.

Men's and women's grade rituals exist in most areas, but sculpture is created almost exclusively for men's grade rites.

This figure (like the present example) is carved from fern wood, the fibrous trunk of a tree fern composed of aerial roots surrounding a woody core. During the grade rites, grade figures are erected on the dancing ground and serve as temporary abode for the spirits associated with the grade. After the ceremony, the figure, its purpose served, is left on the dancing ground, its supernatural powers waning as it slowly disintegrates." (Metropolitan Museum of Art, WEB, nd, 2013)

The present work, with its depth and movement, exhibiting both power and grace, is an exceptional example of how sophisticated Vanuatu artists could be with the sculptural form.
**$20,000 - 30,000**

49

50[Y]
**Group of Four Fish Hooks, including:**
**a Gilbert Islands Lure; a Cook Islands Hook; a Solomon Islands Trolling Hook; and a Micronesian Trolling Hook**
Pearl shell, turtle shell, fiber, beads
*heights 2 - 4 1/2in (5.1 - 11.4cm)*

PROVENANCE
Private Collection, East Coast
**$3,000 - 5,000**

51[Y]
**Pounder, Truk (Chuuk) Island**
Coral
*height 5 1/2in (14cm)*

PROVENANCE
Private Collection, Haleiwa, Hawaii
**$1,200 - 1,800**

52
**Standing Female Puberty Figure, Solomon Islands**
*vellalavella*
Wood, pigments, metal
*height 20 1/2in (52.2cm)*

PROVENANCE
Sotheby's, New York, January 1982, Lot 38
Leo and Lillian Fortess, Honolulu
**$2,000 - 3,000**

53
**Model Outrigger Canoe, Micronesia**
Wood, fiber
*length 38in (96.5cm)*

PROVENANCE
Private Collection, East Coast
**$2,000 - 3,000**

50

51

52

53

54

55

56

54
**Club, Tonga Island**
*aka'tau*
Ironwood (Casuarina equisetifolia)
*length 43 7/8in (110cm)*

PROVENANCE
Private Collection, England

Finely decorated overall with classic linear and geometric design to the surface; fine dark-brown patina.
**$5,000 - 7,000**

55
**Club, Tonga Island**
*boai*
Ironwood (Casuarina equisetifolia)
*length 30 1/2in (77.5cm)*

PROVENANCE
Eric and Esther Fortess Collection, Massachusetts

Finely decorated throughout with intricate stone-carved geometric decoration; fine, dark-brown glossy patina.
**$3,000 - 5,000**

56
**Large Half Figure, Marquesas Islands**
Wood
*height 21 1/2in (54.6cm)*

PROVENANCE
Old Hilo Family Collection, Hawaii

Of semicircular form with a hollowed out cavity in the back, the figure carved with classic Marquesas facial features.
**$4,000 - 6,000**

57

57
Warrior's Club, Marquesas Islands
*'u'u*
Ironwood (Casuarina equisetifolia)
*length 58in (147.3cm)*

PROVENANCE
Private Collection, England

Warfare was an integral component of life in the Marquesas Islands in the late eighteenth and early nineteenth centuries, the result of territorial rivalries or the need to avenge insults and indignities. War was carried on either in pitched battles using clubs, spears, and slings, or in ambush situations. The pitched battles were usually pre-arranged and involved much ritual preparation and invocation to the *etua*, the gods, for success. The ambushes were usually forays into neighboring valleys in search of *heana*, human victims for sacrifice. Leaders in warfare, *toa*, were high-ranking and influential persons in Marquesan society.

Clubs such as this one are called *'u'u*, and were a Marquesan warrior's most prized possession. They served as both a weapon in close combat and as a mark of high status within society. They are made from ironwood (*Casuarina equisetifolia*), also called toa by the Marquesans, a dense, heavy, hard wood. The clubs were buried in the mud of taro fields, then polished with coconut oil, to give them a rich, dark patina. Strands of braided sennit, with human hair attached, were wrapped around the handle area. The hair was usually that of relatives. They were designed with a curved notch on the top edge so that the warrior could put it under his arm and lean on it. As a result, they vary in size, between 4.5 and 5 feet, depending on the height of the owner.

With rare exceptions, all *'u'u* carved through the 1840s are so remarkably similar that they have been identified as a specific style: A/B by Karl von Steinen (1928) and A by me (Ivory 1994). Though no two *'u'u* (nor the two sides of the same club) are exactly the same, their features are very consistent. The "head" of the club has two sides, each carved to resemble a large human face. Projecting knobs in the form of small heads suggest eyes and nose. A circle of striated lines surrounds each "eye", similar to the Marquesan tattoo design called *mata toetoe*. A ridgeline curves between the eyes to form arching brows. Along the top is a beveled edge on which a small face is carved in low relief.

Below the high relief eyes, a crossbar projects horizontally from the club. Another head, centrally placed on this crossbar, forms a "nose". Immediately below are three zones of low relief carving consisting of two bands of designs between which is yet another set of eyes. The upper of these bands usually consists of two separated rectangular panels joined on the inner edges by thin arm-like lines. The lower band is continuous and generally filled with abstract geometric motifs, especially the *ipu*, another tattoo design...(in this case with two lizards)..The word *ipu* refers to containers of almost any kind, including cups, bowls, skulls, shells, and turtle shells, and can be understood as something hard that protects or shields. It was frequently tattooed on the inside of a warrior's arms, a vulnerable spot, especially when raising the arm to attack by throwing or preparing to hit something.

The reason for all of the faces and eyes may have been to draw on the sacred power, and thus the protection of the ancestors, when in combat. Linguistics suggests that such repetition may indicate a symbolic relationship between the visual representation of the face or eye and an individual's ancestry, as embodied by one's genealogy. *Mata* is the Marquesan word for both face and eye, and also used to refer to genealogy. The term for the recitation of an individual's genealogy, which established one's place in the hierarchy of Marquesan society, is *matatetau*, literally to count or recite (*tetau*) faces/eyes (*mata*). *Mata 'enata* (face/eye people) are one's relatives, ancestors, or allies. Thus, there seem to be direct links between the notion of face and eyes and the ancestors, with their spiritual powers. The fact that there are two faces may have provided additional protection for the warrior, with eyes looking in two directions.

Such multiplication of faces, heads, and eyes is a form of visual "punning" with roots in the arts of the ancient Lapita Cultural Complex, whose peoples were the immediate ancestors of the Polynesians. Themselves most likely the descendants of indigenous Taiwanese, the Lapita peoples migrated across the Pacific from eastern New Guinea to Samoa, Tonga, and Fiji in little over 500 years, between 1000 and 500 BCE. Faces, repeated in patterns, are the single most important motif found on their distinctive decorated ceramic bowls.

...The Marquesans were the most extensively (and most exquisitely) tattooed of all the Polynesian peoples. Nearly 500 named tattoo motifs are still known today, and their variations and meanings are complex. Specific motifs...(such as the lizard)... may have been indicated the owner of the clubs.

Carol S. Ivory
Washington State University, 2011

Ivory, Carol. *Marquesan 'u'u: A Stylistic and Historical Review*, Pacific Arts No. 9-10 July 1994: 53-63.
Ottino-Garanger, Pierre and Marie-Noëlle. *Te Patu Tiki Le Tatouage aux îles Marquises, Tahiti*: Pourcade, 1998.
Steinen, Karl von den. *Die Marquesaner und Ihrer Kunst*, vol II, Berlin: Dietrich Reimer, 1928.

This exceptional, stone-carved example has raised decorations on both sides of the head of the club, one side with stylized lizards which are exceedingly rare, together with the original fiber intact at the base of the club with some feather remnants; extremely fine, glossy, dark-brown/black patina.
**$40,000 - 60,000**

57 (detail)

58

58
Rare Canoe Paddle, Hawaiian Islands
*hoe*
Wood
*length 56 1/2in (143.5cm)*

PROVENANCE
Old Hilo Family Collection, Hawaii

The present work is similar to the paddles depicted in John Webber's drawing shown below. It appears to be stone carved and is most likely from the same period.
**$4,000 - 6,000**

John Webber, *A Canoe of Hawaii, the Rowers Masked*, January - February 1779. Bishop Museum, Honolulu

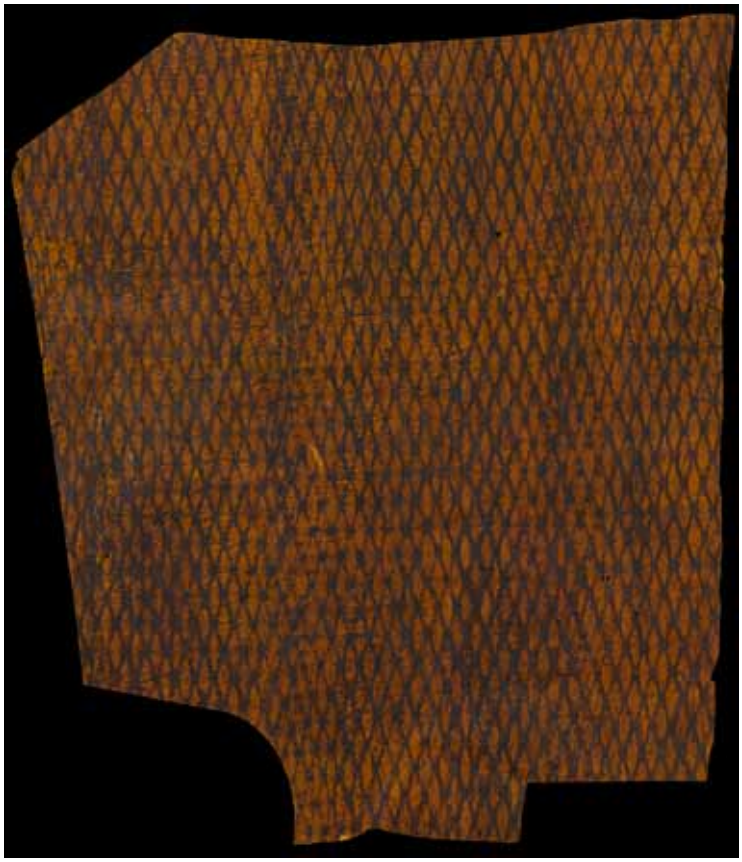
59
**Rare Decorated Barkcloth Sample, Hawaiian Islands**
*kapa*
Inner bark of the mulberry plant, pigments
*height 18in (45.7cm)*

PROVENANCE
United States Exploring Expedition 1838-1842
Springfield Art Museum, Massachusetts
(Acquisition No. 1449 on verso)
Private Collection, East Coast

"In old Hawaii, tapa production reached a level of refinement and variety unsurpassed in any other culture of the Pacific. Unfortunately, Hawaiian culture also suffered greatly from the early impact of European penetration so that by the later nineteenth century the art of Hawaiian tapa making had become extinct. Consequently, most Hawaiian tapa is now only found in earlier museum collections..." (Niech, 1997: p. 91)
**$3,000 - 5,000**

60
**Rare Decorated Barkcloth Sample, Hawaiian Islands**
*kapa*
Inner bark of the mulberry plant, pigments
*height 23in (58.4cm)*

PROVENANCE
Private Collection, Hawaii
**$3,000 - 5,000**


59

60

61

61
**Superb Knobbed Medicine Pounder, Hawaiian Islands**
*pohaku ku'i poi*
Stone (probably basalt)
*height 5 1/2in (14cm)*

PROVENANCE
Private Hilo Family Collection, Hawaii

Finely stone-carved from an extremely rare close-grained stone.
**$4,000 - 6,000**

62
**Rare Royal Wood Presentation Goblet, Hawaiian Islands**
Wood (probably kou)
*height 10 3/4in (27.3cm); diameter 7 1/4in (19.1cm)*

PROVENANCE
Kepoikai Family, Maui, Hawaii
Mauna Kea Gallery, Hawaii
Private Collection, Massachusetts
**$2,000 - 3,000**

63 Y
**Rare Drum, Hawaiian Islands**
*pahu heiau or patu hula*
Wood, skin, fiber
*height 30 1/4in (77cm)*

PROVENANCE
James Drummond Dole, Honolulu, Hawaii
Thence by descent

James Drummond Dole (1877–1958), also known as the "Pineapple King'", was an American industrialist who developed the pineapple industry in Hawaii and established the Hawaiian Pineapple Company. Hawaiian Pineapple Company, or HAPCO, was later reorganized to become the Dole Food Company, which now does business in over 90 countries. Dole was a cousin (once removed) of Sanford B. Dole, President of the Republic of Hawaii.

For a discussion of Hawaiian drums, see Buck (1957: pp. 396-401):

"Wooden drums with a shark-skin head were termed *pahu*. They were made in two classes: the short *pahu hula* for beating time to hula dances and the tall *pahu heiau*, or temple drum, used in religious ceremonies. The Bishop Museum collection contains 20 hula drums and one temple drum... ...Most drums were made of cylindrical sections of the trunks of coconut trees, but other woods, such as breadfruit, were used. The sections were hollowed out from the top end to about two-thirds their length to form the resonance chamber. The section was then reversed and hollowed out from the lower end so as to have a thick septum between the two hollow, the septum being convex on it lower surface...The large temple drum is 46 inches high." (Buck, 1957: p.396-7)

Cf. Wardwell (1994: fig. 97) for a similar, but smaller *pahu hula* type in the collection of the Los Angeles County Museum of Art (M2008.66.11), formerly in the Masco Collection.

According to Kaeppler, "the *pahu* form is said to have originated in eastern Polynesia, perhaps on the Society Islands, and it is also found in the Australs and the Marquesas. It was not used in western Polynesia or Melanesia. On Hawaii in early times, such drums were used both for the ceremonies performed at ritual temple platforms and at the somewhat more secular *hula* dances. In the latter context, as still performed today, the sound of the drum was only one part of the event, which combined music, poetry, and the movements of the dance into one exalted expression. At its highest level, the dance was called the *hula pahu*, and honored the great chiefs and gods.

62

63

*Pahu* were associated with Lono, the god of peace and agriculture. Each one had a personal name, and its ownership signified social status. The size of the drum itself suggested the level that had been attained by the player, and only chiefs could use the largest ones." (Wardwell, 1994: p. 238)

This exceptional, stone-carved drum, most likely a temple drum (*pahu heiau*) due to the size, is hollowed with three rows of openwork crescents joined to one another at the base, a skin of later date (probably cow or goat) stretched over the top lashed on with intricately woven fiber cord of later date.
**$12,000 - 18,000**

64

64
**Bowl, Kauai Island, Hawaii**
*'umeke la'au pakaka*
Wood (probably kou)
*diameter 8in (20.3cm)*

PROVENANCE
Mauna Kea Gallery, Hawaii
Private Collection, Massachusetts

A finely hand-carved bowl, most likely made exclusively for the *ali'i*, of deeply hollowed, round form with multiple indigenous "butterfly" (*pewa*) repairs to the surface; fine varied brown patina.
**$6,000 - 8,000**

65
**Bowl, Hawaiian Islands**
*'umeke la'au pakaka*
Wood (probably kou)
*diameter 13in (33cm)*

PROVENANCE
M. Devereux Collection
E. Buster Crabbe Collection, Kauai, Hawaii
Irving Jenkins, Hawaii (collection label on interior)
Mauna Kea Gallery, Hawaii
Private Collection, Massachusetts

Finely hand carved with ridge at the shoulder and numerous indigenous repairs; fine light and dark brown natural surface.
**$5,000 - 7,000**

66
**Large Shallow Bowl, Hawaiian Islands**
*'umeke la'au pakaka*
Wood (probably kou)
*diameter 14 1/4in (36.2cm)*

PROVENANCE
Private Collection, California

A finely hand-carved shallow bowl with slightly turned in rim; indigenous repairs to the rim and bottom.
**$4,000 - 6,000**

65

66

67

67[Y]
**Hook Pendant on Bead Necklace, Hawaiian Islands**
*lei niho palaoa*
Walrus and whale ivory, glass, cotton string
*height 14 1/4in (36.2cm)*

PROVENANCE
Anchor House Antiques, Honolulu, Hawaii
Harry Miura, Honolulu Hawaii
Private Collection, Hawaii

Cf. Rose, Roger, *Hawaii The Royal Isles Bishop Museum Special Publications #67*, (1980: fig. 203 color plate XLI):

"Ivory beads were manufactured in pre-European Hawaii, but their manufacture was greatly stimulated by introduced European drills and cutting instruments. This necklace (in Rose's publication) combines four faceted beads drilled with metal tools, 16 trade beads, and a walrus ivory pendant that has the traditional rectangular perforation. Necklaces with trade beads were prized by early 19th century chiefly women who had the means to obtain them."
**$4,000 - 6,000**

68[Y]
**Hook Pendant on Bead Necklace, Hawaiian Islands**
*lei niho palaoa*
Walrus and whale ivory, cotton string
*height 14 1/4in (36.2cm)*

PROVENANCE
Anchor House Antiques, Honolulu, Hawaii
Harry Miura, Honolulu, Hawaii
Private Collection, Hawaii

Cf. Rose, Roger, *Hawaii The Royal Isles Bishop Museum Special Publications #67*, (1980: fig. 203 color plate XLI):

*SEE NOTES TO PRECEDING LOT*
**$3,000 - 5,000**

68

69

69[Y]
**Rare Fish Hook, Hawaiian Islands**
*makau iwi kanaka*
Bone (probably human or dog)
*height 1 1/4in (3.2cm)*

PROVENANCE
Private Hilo Family Collection, Hawaii

According to Buck (1957: p. 326), "Small hooks made of human and dog bone resemble the small shell hooks in form. In a private collection obtained from a cave in Hawaii the majority have the incurved point. However, some with a straight point were probably used with line and rod, a form of fishing termed *paeaea*. The preferred bait was shrimp, but any small fry was useful. According to Malo (1951, pp. 208, 212) angling with rod, line, and hook was termed *koi* (Emerson, *mokoi*).

A larger hook made from human bone (*makau iwi kanaka*) was shaped from sections of long bone... Various forms of this hook, ranging from 38-45mm. in length and 17 to 20mm. in width, with a general thickness of 4mm., are illustrated...Two hooks are peculiar in that they retain the two side points left between the two holes drilled in the manufacture of the hooks. One (*like the fishhook presented here*) has an incurved point... Though these two hooks look peculiar in shape, they were an established form, as proved by their discovery in caves with old material. All show the inner concave surface of the bone, and the somewhat ridged appearance on each side is apparent."

The ancient Hawaiian process of manufacturing a fish hook was a lengthy process as evidenced by the variety of tools found with fish hooks. According to Emory (1968: p. 19), "At most of the sites where the early Hawaiians left fishhooks we found abandoned and broken tools for shaping, reshaping, and finishing the hooks. These include coral and lava saws and files, shell drill points, and coral balance wheels for the drills. The sawing and first filing were done mostly with coral saws and files, judging from their predominance in the excavations. Blocks of lava about 6 by 10 inches and 1 inch thick have led to the conclusion that they served for grinding the saws and files. Files or rasps for the finishing process are beveled spines of the slate-pencil sea-urchin."

The present work is an exceptionally fine example of the rare, double-pointed feature on the interior, giving it an elegant, graceful and almost animated appearance.
**$4,000 - 6,000**

70[Y]
**Three Rare Maori Fish Hooks, New Zealand**
Wood, bone, shell, fiber
*heights 2 1/4 - 7 1/2in (5.7 - 19.1cm)*

PROVENANCE
Private Collection, East Coast

One finely carved from whalebone with a tiki head carved in high relief at each end; another of wood, haliotis shell and bone tightly bound together with fiber cordage; the last of wood and bone tightly bound with fiber with line still attached.
**$5,000 - 7,000**

70

71

71[Y]
**Maori Handclub, New Zealand**
*patu*
Whalebone
*length 14 3/4in (37.5cm)*

PROVENANCE
Private Collection, England
Private East Coast Collection
**$3,000 - 5,000**

72
**Maori Pendant in Human Form, New Zealand**
*hei tiki*
Greenstone, wax
*height 4in (10.2cm)*

PROVENANCE
Private Collection, East Coast
**$2,000 - 3,000**

73[¤]
**Maori Gable Mask, New Zealand**
*koruru*
Wood with clay restoration at the forehead
*height 13 3/4in (34.9cm)*

PROVENANCE
Private Virginia Estate
**$4,000 - 6,000**

72

73

74

75

74
**Maori Handclub, New Zealand**
*patu onewa*
Stone (probably basalt)
*length 13in (33cm)*

PROVENANCE
Private Collection, England
**$4,000 - 6,000**

75
**Maori Hand Club, New Zealand**
*wahaika*
Wood
*length 12in (30.5cm)*

PROVENANCE
Wayne Heathcote, London
Private Collection, Chicago

"This type of curved wooden hand club was used for close infighting. The weapon is handled rather like a short sword and is used for thrusting, with the blow being made by the end and not the sides. The figures on the sides and butt are mythological. It should be noted that the shape of a *wahaika* (literally, fish mouth) is quite distinctive and differs from all other short hand clubs of the *patu* category." (Mead, 1985: p. 188)

The present work, of smaller scale than most examples, has a finely carved tiki figure in classical arching form with fine details, together with a tiki face at the base of the handle; the fine, glossy brown patina accentuates the overall elegance and design.
**$6,000 - 8,000**

76
**Maori Long-Handled Fighting Staff, New Zealand, carved by Patoromu Tamatea**
*tewhatewha*
Wood
*length 60in (152.4cm)*

PROVENANCE
Private Collection, London
Private Collection, Australia
Private East Coast Collection

Patoromu Tamatea was a prominent and prolific carver around Lake Rotoiti around 1850-70 and carved various works including model canoes, paddles, house gable boards, wall slabs and was also reported to have tattooed women. (Neich, 2001: p. 245)
**$3,000 - 5,000**

76

77

78

77
Maori Long Fighting Staff, New Zealand
*taiaha*
Wood
*length 72 1/2in (184.2cm)*

PROVENANCE
Merton Simpson Gallery, 1960s
Harvey Sorkin Collection, New York
Acquired from the above by the present owner
**$2,000 - 3,000**

78
Maori Long Fighting Staff, New Zealand
*taiaha*
Wood
*length 63 1/4in (160.7cm)*

PROVENANCE
Merton Simpson Gallery, 1960s
Harvey Sorkin Collection, New York
Acquired from the above by the present owner
**$2,000 - 3,000**

79

79[Y]
**Fish-Shaped Pectoral, Easter Island**
*rei miro*
Wood, obsidian and bone
*width 10 1/8in (25.7cm)*

PROVENANCE
Patricia Withofs, London
Mark and Carolyn Blackburn, Honolulu, Hawaii

PUBLISHED
Kjellgren, Eric, *Splendid Isolation - Art of Easter Island*, New Haven: Metropolitan Museum of Art and Yale University Press, 2001, fig. 68;
Kaeppler, Adrienne, *Polynesia; The Mark and Carolyn Blackburn Collection of Polynesian Art*, The University of Hawai'i Press, Honolulu, fig. 533.

EXHIBITED
Maxwell Museum of Anthropology, Albuquerque, *Easter Island in Pacific Context*, 1997;
Easter Island Foundation, Kamuela, 2000;
Metropolitan Museum of Art, New York, *Splendid Isolation: Art of Easter Island*, 2001-2002;
Bowers Museum, Santa Ana, *Spirits and Headhunters; Arts of the Pacific Islands*, 2010

Of thin, crescent shape with finely stone-carved incised linear design accentuating the caudal fin and pectoral areas, a notched dorsal ridge along the back, a finely incised crescent form highlighting the lateral line on both sides, notched at the mouth and pierced through at the back for attachment, the eyes inset with circular obsidian framed with bone; fine dark honey-brown patina.

According to Kaeppler (2010, p. 364), "Worn at feasts and other important occasions, *rei miro* served as insignias of chiefly birth. This example is in the form of a fish and is similar to a *rei miro* collected in 1868 on HMS *Topaz*."
**$12,000 - 18,000**

80

## The Evan M. Maurer Headrest Collection (lots 80-131)

In over a decade of leadership, Dr. Evan M. Maurer guided The Minneapolis Institute of Arts to significant growth and achievement in every facet of its enterprise, from exhibitions, programs and publications to attendance, membership and fund raising. Dr. Maurer is a distinguished scholar, teacher and curator who specializes in modern and contemporary art and the work of Native American, Oceanic and African artists. Upon his retirement in 2005, the trustees named him director emeritus, an honorary designation used for the first time by the museum, in recognition of his unique impact on the institution.

Dr. Maurer has authored more than 30 publications on subjects ranging from Native American art and African sculpture to Surrealism, Max Ernst and Miro. A major focus of his scholarly work has been the relationships between modern art and the cultures and arts of the indigenous peoples of Africa, Oceania and the Americas. His work *Visions of the People: A Pictorial History of Plains Indian Life* garnered the prestigious Wittenborn Memorial Book Award as one of the five best art history publications of 1992. During his career, Maurer organized dozens of exhibitions at a broad range of cultural institutions, and has received honorary doctorates from Amherst College, St. John's University and the Minneapolis College of Art and Design.

During his long and distinguished career, Dr. Maurer amassed this exceptional collection of headrests representing the wonderful diversity of form and style achieved by the varied peoples of Africa.

81

82

83

84

85

80
Rare Twa Headrest, Rwanda/Burundi
Wood
*length 9 1/4in (23.5cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN

The Maurer Twa headrest is one of only several known. The Twa are pygmies who live among the Kuba and Mongo peoples and are the only pygmies to produce wood sculpture.
**$8,000 - 12,000**

81
Bamana or Dogon Headrest, Mali
Wood
*height 8 1/2in (21.6cm); width 14 1/2in (36.8cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$1,500 - 2,000**

82
Dogon Headrest, Mali
Wood
*height 6 3/4in (17.1cm); width 13in (33cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$1,500 - 2,000**

83
Headrest, Democratic Republic of the Congo
Wood
*height 4 1/2in (11.4cm); width 8in (20.3cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$700 - 900**

84
Yaka Headrest,
Democratic Republic of the Congo
Wood
*height 6 1/4in (15.9cm); width 7 1/4 (18.4cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$1,500 - 2,000**

85
Yaka Headrest,
Democratic Republic of the Congo
Wood
*height 5 3/4in (14.6cm); width 6in (15.2cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$1,200 - 1,800**

86

87

88

89

86
Luba Headrest,
Democratic Republic of the Congo
Wood
*height 4 1/2in (11.4cm); width 5 3/4in (14.6cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$800 - 1,200**

87
Luba Headrest,
Democratic Republic of the Congo
Wood
*height 5 1/4in (13.3cm); width 5 1/4in (13.3cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$1,500 - 2,000**

88
Luba Headrest,
Democratic Republic of the Congo
Wood
*height 5 1/2in (14cm); width 5in (12.7cm)*

PROVENANCE
Marc Felix, Brussels
Dr. Evan Maurer, Minneapolis, MN
**$2,000 - 3,000**

89
Luba Headrest,
Democratic Republic of the Congo
Wood
*height 4 1/2in (11.4cm); width 5 3/4in (14.6cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$1,000 - 1,500**

90
Headrest, Democratic Republic of the Congo
Wood
*height 7 1/4in (18.4cm); width 6 1/2in (16.5cm)*

PROVENANCE
Marc Felix, Brussels
Dr. Evan Maurer, Minneapolis, MN
**$1,200 - 1,800**

91
Headrest, Democratic Republic of the Congo
Wood
*height 4 3/4in (12.1cm); width 6in (15.2cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$3,000 - 5,000**

92
Headrest, Democratic Republic of the Congo
Wood
*height 7 1/2in (19cm); width 19 3/4in (50.2cm)*

PROVENANCE
Marc Felix, Brussels
Dr. Evan Maurer, Minneapolis, MN
**$1,500 - 2,000**

93
Luba Headrest,
Democratic Republic of the Congo
Wood
*height 5 1/2in (14cm); width 5 1/2in (14cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$800 - 1,200**

94
Luba Headrest,
Democratic Republic of the Congo
Wood
*height 5 1/4in (13.3cm); width 6 3/4in (17.1cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$2,000 - 3,000**

95
Luba Headrest,
Democratic Republic of the Congo
Wood
*height 4 3/4in (12.1cm); width 4 1/2in (11.4cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$1,500 - 2,000**

96
Luba Headrest,
Democratic Republic of the Congo
Wood
*height 6 1/2in (16.5cm); width 5in (12.7cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$1,000 - 1,500**

90

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97

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97
Rare Yaka Headrest, Democratic Republic of the Congo
Wood
*height 5 3/4in (14.6cm); width 6in (15.2cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$5,000 - 7,000**

98
Yaka Headrest,
Democratic Republic of the Congo
Wood
*height 4 1/4 (10.8cm); width 10 1/2in (26.7cm)*

PROVENANCE
Marc Felix, Brussels
Dr. Evan Maurer, Minneapolis, MN
**$4,000 - 6,000**

99
Kuba Double Headrest,
Democratic Republic of the Congo
Wood
*height 5 3/4in (14.6cm); width 15 3/4in (40cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$3,000 - 5,000**

100
Kuba Headrest,
Democratic Republic of the Congo
Wood
*height 6 1/2in (16.5cm); width 11in (27.9cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$1,500 - 2,000**

101
Kuba Headrest,
Democratic Republic of the Congo
Wood
*height 6in (15.2cm); width 9in (22.9cm)*

PROVENANCE
Marc Felix, Brussels
Dr. Evan Maurer, Minneapolis, MN
**$3,000 - 5,000**

102
Chokwe Headrest, Angola
Wood
*height 4in (10.2cm); width 7 1/2in (19cm)*

PROVENANCE
Marc Felix, Brussels
Dr. Evan Maurer, Minneapolis, MN
**$800 - 1,200**

103
Songo Headrest, Angola
Wood
*height 6 1/2in (16.5cm); width 7 3/4in (19.7cm)*

PROVENANCE
Marc Felix, Brussels
Dr. Evan Maurer, Minneapolis, MN
**$1,000 - 1,500**

104
Songo Headrest, Angola
Wood
*height 5 1/2in (14cm); width 5 1/4in (13.3cm)*

PROVENANCE
Marc Felix, Brussels
Dr. Evan Maurer, Minneapolis, MN
**$800 - 1,200**

105
Kwele Headrest,
Democratic Republic of the Congo
Wood
*height 4 1/2in (11.4cm); width 8 3/4in (22.2cm)*

PROVENANCE
Marc Felix, Brussels
Dr. Evan Maurer, Minneapolis, MN
**$1,000 - 1,500**

99

100

101

103

102

105

104

106

107

108

109

106
Kuba Double Headrest,
Democratic Republic of the Congo
Wood
*height 6 1/4in (15.9cm); width 15 1/4in (38.7cm)*

PROVENANCE
Marc Felix, Brussels
Dr. Evan Maurer, Minneapolis, MN
**$2,000 - 3,000**

107
Kuba Headrest,
Democratic Republic of the Congo
Wood
*height 5 1/2in (14cm); width 6in (15.2cm)*

PROVENANCE
Marc Felix, Brussels
Dr. Evan Maurer, Minneapolis, MN
**$1,000 - 1,500**

108
Kuba Headrest,
Democratic Republic of the Congo
Wood
*height 5 1/4in (13.3cm); width 13 1/2in (34.3cm)*

PROVENANCE
Marc Felix, Brussels
Dr. Evan Maurer, Minneapolis, MN
**$800 - 1,200**

109
Kuba Headrest,
Democratic Republic of the Congo
Wood
*height 4 1/4in (10.8cm); width 8 1/4in (21cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$1,500 - 2,000**

110
Sudanese Headrest and an Egyptian Headrest
Wood
*height 5 3/4in (14.6cm); width 10 3/4in (27.3cm) and height 7 1/4in (18.4cm); width 15in (38.1cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$1,000 - 1,500**

111
Two Tellem Headrests, Mali
Wood
*height 7 1/4in (18.4cm); width 10 1/2in (26.7cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$2,000 - 3,000**

112
Ngoni Headrest, Malawi/Mozambique/
Tanzania/Zambia
Wood
*height 5 3/4in (14.6cm); width 16in (40.6cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$2,000 - 3,000**

113
Pokot Headrest, Kenya
Wood
*height 7 1/4in (18.4cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$800 - 1,200**

110 (1 of 2)

111 (1 of 2)

111 (1 of 2)

110 (1 of 2)

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113

114

115

114
**Zulu Headrest, South Africa**
Wood
*height 5 3/4in (14.6cm); width 20in (50.8cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$8,000 - 12,000**

115
**Zulu Headrest, South Africa**
Wood
*height 3in (7.6cm); width 19 3/4in (50.2cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$10,000 - 15,000**

116
**Tsonga Headrest, South Africa**
Wood
*height 5 1/4in (13.3cm); width 8 1/4in (21cm)*

PROVENANCE
Evan Maurer, Minneapolis, MN
**$1,000 - 1,500**

117
**Zulu Headrest, South Africa**
Wood
*height 6 1/2in (16.5cm); width 25in (63.5cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$800 - 1,200**

118[Y]
**Tonga Headrest, Zimbabwe**
Wood, shells
*height 4 3/4in (20.1cm); width 7 3/4in (19.7cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$1,000 - 1,500**

119
**Zulu Headrest, South Africa**
Wood
*height 5 1/2in (14cm); width 14in (35.6cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$1,500 - 2,000**

120
**Zulu Headrest, South Africa**
Wood
*height 5in (12.7cm); width 15in (38.1cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$800 - 1,200**

117

116

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120

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121

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121
Shona Headrest, South Africa
Wood
*height 5 3/4in (14.6cm); width 7 3/4in (19.7cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$2,000 - 3,000**

122
Shona Headrest, South Africa
Wood
*height 6in (15.2cm); width 7in (17.8cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$2,500 - 3,500**

123
Shona Headrest, South Africa
Wood
*height 6 1/2in (16.5cm); width 8in (20.3cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$2,500 - 3,500**

124
Karamajong Headrest, Uganda and a similar Headrest, Uganda
Wood
*Karamajong: height 8 1/2in (21.6cm); width 9 1/4in (23.5cm)*
*Uganda: height 6 1/2in (16.5cm); width 9 3/4in (24.8cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$1,200 - 1,800**

125
Two Turkana Headrests, Kenya
Wood
*height 6 1/2in (16.5cm); width 8 1/2in (21.6cm) and height 7 1/4in (18.4cm); width 10 1/4in (26cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$800 - 1,200**

126
Zulu Headrest, South Africa
Wood
*height 6in (15.2cm); width 15in (38.1cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$1,500 - 2,000**

127
Zulu Headrest, South Africa
Wood, pigment
*height 7 1/4in (18.4cm); width 9in (22.9cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$800 - 1,200**

124 (1 of 2)

124 (1 of 2)

125 (1 of 2)

125 (1 of 2)

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130 (1 of 2)

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**128**
**Sepik River Headrest, Papua New Guinea**
Wood
*height 4 1/2in (11.4cm); width 15 1/2in (39.4cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$600 - 800**

**129**
**Azande Headrest/Container, Democratic Republic of the Congo**
Wood
*height 7 1/2in (19 cm); width 12 1/2in (31.7cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$5,000 - 7,000**

**130**
**Two Bongo Headrests, Sudan**
Wood
*height 6 1/2in (16.5cm); width 15 1/2in (39.4cm) and height 7 3/4in (19.7cm); width 12in (30.5cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$1,000 - 1,500**

**131**
**Bongo Headrest, Sudan**
Wood
*height 5 1/2in (14cm); width 5 1/2in (14cm)*

PROVENANCE
Dr. Evan Maurer, Minneapolis, MN
**$2,000 - 3,000**

# African Art

Lots 132 - 233

134

132
Phelps, Steven, "Art and Artefacts of the Pacific, Africa and the Americas: The James Hooper Collection"
Hutchinson & Co., London, 1976 (Christies, Manson & Woods 1975)
PROVENANCE
John Hewett, United Kingdom
**$1,200 - 1,800**

133
The Helena Rubenstein Collection, African and Oceanic Art, Parke-Bernet Galleries, New York, April 21 and April 29, 1966 (parts 1 and 2)
**$800 - 1,200**

134
Tuareg Tent Post/Cushion Support, Niger
*ehel*
Wood
*height 48in (122cm)*

PROVENANCE
Private Collection, New York

"Among the Tuaregs of Niger, elegantly sculpted cushion supports are important items in any well-appointed household...

...*Ehel* (such as the present work) form part of the basic furnishing found in any upper-class Tuareg's tent, itself a hemisphere shaped of exquisitely woven and embroidered mats, dominated by geometric bands of subtle colour gradations and highlighted with carefully embroidered designs of dyed twine and leather." (Phillips, 2004: pp. 531-32)
**$4,000 - 6,000**

135
Bankoni Seated Figure, Region of Ségou, Mali
Terracotta
*height 10 1/2in (26.7cm)*

PROVENANCE
Private European Collection
Ryann Willis, San Francisco
Private Collection, Washington

A thermoluminescence report and analysis, completed by SAS Re.S.Artes, France, dating the present work to 1870-1910, accompanies the lot.

According to Bravmann, "The Malian terracottas occur over a vast region and in a number of distinct styles. Human figures predominate, sometimes of large size, represented either singly or occasionally as a couple...these terracottas are modeled in elaborate detail, and in a highly distinctive style. The human figures show a wealth of jewellery and body ornaments, as well as items of clothing. Body surfaces are sometimes ornamented with impressed stamps, or drawn lines or even with raised bumps suggestive of some dreadful disease. Elsewhere, notably to the far west towards Bamako, occur terracottas of much simpler style, in which body decoration is kept to a minimum or omitted altogether. This has been named the 'Bankoni style', after the region where many such works are said to have been found." (Phillips, 2004: p. 488)
**$5,000 - 7,000**

136
Crouching Djenne Figure, Mali
Terracotta
*length 7in (17.8cm)*

PROVENANCE
Philippe Guimiot, Brussels
Private Collection, New York

Oxford Report on Thermoluminescence Analysis, dated 8 November 1979, with result of firing between 310 and 430 years ago (ca. AD 1549-1669).
**$2,000 - 3,000**

135

136 (detail)

136

137

137
**Dogon Dog, Mali**
Wood, sacrificial materials
*length 16in (40.6cm)*

PROVENANCE
Gallery Argiles, Paris, 1973
Dr. Oliver Cobb, Seattle, Washington
**$3,000 - 5,000**

138
**Dogon Figural Group, Mali**
Wood, sacrificial materials
*height 11in (28cm)*

PROVENANCE
Raoul Lehuard, France, 1973
Collection Rene and Mercedes Lavigne, Christie's, London, March 1988, Lot 69
Private Collection, England
**$4,000 - 6,000**

139
**Dogon or Tellum Figure, Mali**
Wood, sacrificial materials
*height 12 3/4in (33cm)*

PROVENANCE
Collection Rene and Mercedes Lavigne, Christie's, London, March 1988, Lot 67
Private Collection, England
**$3,000 - 5,000**

138

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140

**140**
**Dogon Ladder, Mali**
Wood
*height 90 1/2in (230cm)*

PROVENANCE
Private Collection, New York

Of classic form with exceptional, dark-brown/black encrusted and glossy patina, evidence of significant cultural use.
**$5,000 - 7,000**

**141**
**Bamana Mask, probably Ségou Region, Mali**
*ntomo*
Wood
*height 18 3/4in (47.6cm)*

PROVENANCE
Pace Primitive, New York
Diane and Brian Leyden, New York
Private Collection, New York, acquired from the above in 1979

Finely carved with four "prongs" above a spherical forehead with diminutive ears at the side, the flat facial plane with pierced circular eyes, long triangular nose and pierced mouth showing significant finger wear from excessive use in dance; fine dark-brown encrusted patina.

'The *Ntomo*, a society of the as-yet uncircumcised children, is well-known in the West thanks to its beautiful masks and the classic book by Dominique Zahan (Zahan 1960). Widespread throughout the Niger Valley, *Ntomo* cannot, however, be considered "universal" among the Bamana... The *Ntomo* opens the door of the *Kore*, and other initiation societies. Everybody knows the *Ntomo* song that summarizes the obligation of keeping their secrets: "Close your mouth firmly, close your mouth; the mouth is the enemy". The *Ntomo* dancers hold a whip or flexible rod, for it is within the framework of the *Ntomo* that the young boys learn, by grace of ritual flagellation, to keep quiet and to suffer in silence.'(Colleyn, 2001: p. 95)
**$20,000 - 30,000**

141

142

142
**Bamana or Mandinka Forehead Mask, Mali**
*kore*
Wood, sacrificial materials
*height 12in (30.5cm)*

PROVENANCE
Probably Julius Carlebach, New York, ca. 1960
Dr. David V. Becker Collection, New York
Thence by descent
**$4,000 - 6,000**

143
**Bamana Doorlock, Mali**
Wood, metal
*height 18 3/4in (47.6cm)*

PROVENANCE
Christie's, New York, 1990s
Dr. Oliver Cobb, Seattle, Washington
**$1,500 - 2,000**

143

144
**Bamana Mask, Mali**
*kore suruku*
Wood
*height 16in (40.6cm)*

PROVENANCE
George Chemeche, New York
**$4,000 - 6,000**

145
**Bwa/Nuna Antelope Mask, Burkina Faso**
Wood, pigments
*height 27in (68.6cm)*

PROVENANCE
Merton Simpson, New York
Private Collection, New York, acquired from the above ca. 1970
**$4,000 - 6,000**

144

145

146

**146**
**Lobi Figure, Burkina Faso**
Wood, sacrificial materials
*height 10 3/4in (27.3cm)*

PROVENANCE
Andre and Afo Guenneguez Collection, Paris
Dr. Oliver Cobb, Seattle, Washington

PUBLISHED
Guenneguez, Andre and Afo, *Art de la Cote D'Ivoire*, L'Edition Harmattan, Paris 1988
**$2,000 - 3,000**

**147**
**Lobi Janus Figure, Burkina Faso**
Wood
*height 12 1/2in (31.7cm)*

PROVENANCE
Andre and Afo Guenneguez Collection, Paris
Dr. Oliver Cobb, Seattle, Washington

PUBLISHED
Guenneguez, Andre and Afo, *Art de la Cote D'Ivoire*, L'Edition Harmattan, Paris 1988
**$2,000 - 3,000**

147

148
**Lobi Abstract Pair, Burkina Faso**
Wood
*heights 19 1/2in (49.5cm) and 21in (53.3cm)*

PROVENANCE
Private Collection, New York
Private Collection, New York, acquired from the above by the present owner in 1999

An unusual pair of male and female Lobi Bateba figures carved for home altars to help fight against witchcraft and sickness and to bring good fortune and happiness. Often they are sometimes associated with ancestral spirits, their function is to protect the owner from harm. The crested male carved similarly to the female in geometric forms.
**$5,000 - 7,000**

149
**Bobo Mask, Burkina Faso**
Wood, kaolin, metal, fiber (indigenous repair)
*height 20 1/2in (52.1cm)*

PROVENANCE
George Chemeche, New York
**$4,000 - 6,000**

148

149

150

150
**Bwa Mask, Burkina Faso**
*duho*
Wood, pigment, fiber
*width 46 1/2in (118cm)*

PROVENANCE
Private European Collection, circa 1970
Private Collection, New York

Cf. Robbins and Nooter (1984: fig. 102)
"Rooster and hawk masks of the Bwa represent protective spirits in animal form." (ibid. pp 90-91)
**$6,000 - 8,000**

151
**Mende Helmet Mask of the Sande Female Society, Sierre Leone**
*bundu or sowei*
Wood
*height 14 1/2in (36.9cm)*

PROVENANCE
Private Collection, New York

According to Robbins and Nooter (2004: p. 150), "*Sande*, a women's association, functions among several peoples in Sierra Leone and Liberia--especially the Mende, Temne, Vai, Gola, and Bassa. Senior members wear helmet masks that embody *Sande's* guardian spirit, *Sowo*. The masks usually include and elaborate symbolic hairstyle connoting beauty, health, and wealth that may incorporate images of birds, snakes, animal horns, and other objects as well as details of coiffure. Other mask characteristics are high, clear foreheads and small, compressed facial features representing serene feminine beauty. Voluminous neck-rings refer to physical well-being."

This very old and intricately sculpted mask has a finely incised coiffure braided into four parts, each ending in ovoid tufts with a central ovoid tuft surmounted on the top; fine linear scarification on the forehead below an exquisitely sculpted face; the fine, black, glossy patina accentuates the overall refined feminine beauty of the work.
**$8,000 - 12,000**

151 (detail)

151

152
**Magnificent Baga Mask with a Superstructure Representing a Beautiful Mother, Guinea Coast, Guinea**
*d'mba/yamban*
Wood, brass, metal
*height 47in (119.5cm)*

PROVENANCE
Merton Simpson Gallery, New York, ca. 1970
Private Collection, New York

For similar examples, see:
The Metropolitan Museum of Art (1979.206.17)
The Baltimore Museum of Art (BMA 1957.97)
The African Museum of Art, Smithsonian Institute (98-28-1)
Yale University Art Gallery (2006.51.390), and
Musée Picasso, Paris, from the collection of Pablo Picasso

"*D'mba's* flat, pendant breasts are a symbol of motherhood and reveal the selfless dedication with which she has nursed numerous children to adulthood. Her coiffure consists of intricately braided rows of hair and a high crest down the center. This hairstyle is not a characteristic of the Baga, but rather one of the Fulbe people, who inhabit the Futa Jallon mountains, where the Baga ancestors once lived. The coiffure serves as a reminder to the Baga of their origins in the Futa Jallon. The face, neck, and breasts of the bust are decorated with linear patterns: a horizontal line from the cheek to the ear, a curved line from the ear along the jawline, a line connecting these two lines, all ending at a circular line that surrounds the entire face. Often on each cheek, just below the eyes, there are two short carved lines—the mark of Baga ethnicity. Embellishments are sometimes added as well, including painted wooden ornaments attached to the ear or pendants attached to the nasal septum.

Unlike masked representations from other African cultures, which may represent ethereal spirits or ancestors, *D'mba* is not a "spirit," but instead is loosely described by the Baga themselves as simply an "idea." *D'mba* is an abstraction of the ideal of the female role in Baga society. She is honored as the universal mother and is the vision of woman at the zenith of her power, beauty, and affective presence. Although *D'mba* is not a spiritual being in the Baga sense of the term, nor a deity, she is a being of undeniable spiritual power. The Baga conceive of *D'mba* as a servant of sorts—inspiring young women with the strength to bear children and raise them to adulthood, inspiring young men to cooperative excellence in agriculture, and inspiring the ancestors to contribute toward the continuance of community well-being.

During performances, the massive headdress is worn with a costume of raffia and cloth. In the past, the *D'mba* masquerade was performed at least twice a year before the rainy seasons. *D'mba* would also appear to dance at festive occasions such as marriages and funerals, and in honor of special guests. In contemporary Baga culture, *D'mba* performances have not been as widely embraced as in the past, so they are rarely witnessed today.

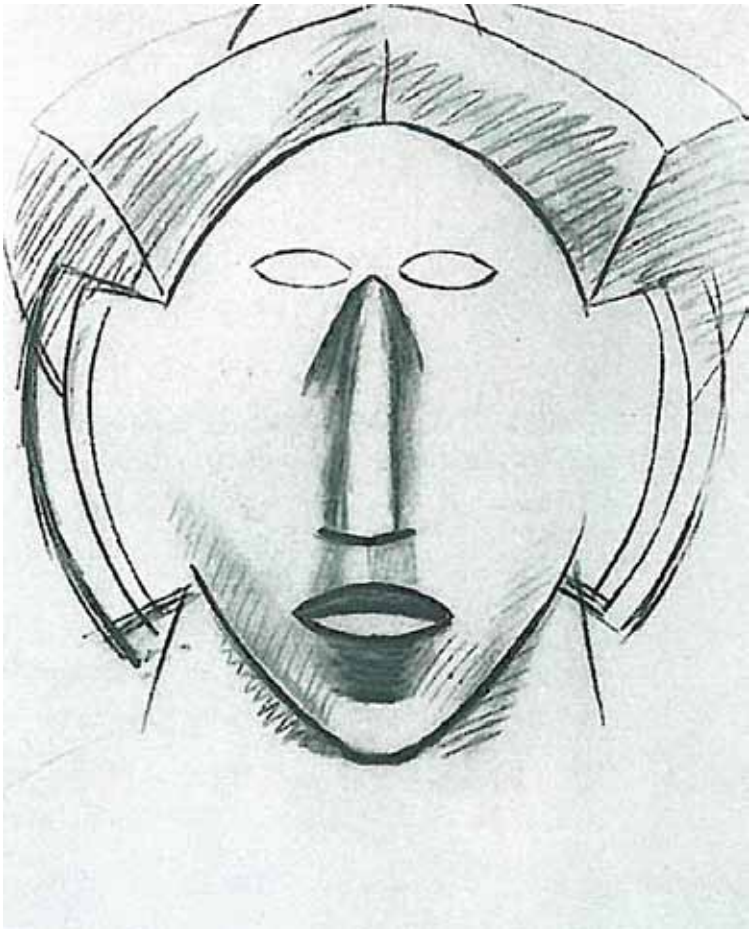
The origins of the *D'mba* headdress, like many other aspects of Baga material culture, remain the subject of conjecture. Most Baga elders suggest that *D'mba* was not brought by their nomadic ancestors, but rather created after their arrival to their current home in Guinea's coastal region. Interestingly enough, the cloth shawl worn by *D'mba* during performances, usually dark indigo or black, has always been cotton cloth imported from Europe, never of African manufacture. In fact, it seems that many Baga masquerades developed in the twentieth century use European factory printed cloth for the costume." (Metropolitan Museum of Art, New York)

According to William Rubin in his pioneering work *Primitivism in Twentieth Century Art* (1984: p. 275-88), "Among the 1907 drawings that can be linked to tribal sculpture, none are more revealing of Picasso's ways of thinking and working than those related to Nimba, assumed at the time to be the Baga people's goddess of fertility. In Baga art, the Nimba-type head is associated with huge dance masks, and with smaller figure sculptures that have human bodies. There is no question that Picasso saw the dance mask (*at the Musee de l'Homme, Paris, acquired in 1902*) during his visits to the Trocadero; in 1907 it was the only such object in the Musee d'Ethnographie. This mask shares some but not all of the characteristic of "class" Nimbas: the long arched head is cantilevered forward, its projection intensified by an extraordinary large nose; the head culminates in a low crest, slightly hollowed out, which passes from the forehead almost to the back of the neck. The latter, a long cylinder, separates the head from the bust, which is characterized by large but flattened breasts, below which project the four supports held by the dancer. When in use, a large raffia dress, which descended from just below the breasts, covered the dancer entirely, though he could see out through small holes bored between the breasts.

While the Nimba mask was used exclusively for dances and thus was seen in movement, the smaller, integral "Nimba-headed" figures were stationary objects whose purpose is not known; in 1907, the Trocadero owned one of these as well. They were also among the types of smaller objects occasionally available in the curio shops, and it is very probably that the pair of "Nimba-headed" figures Picasso owned were purchased by him at the time he made the drawings in question.

The large pencil drawing *Head*, 1907, Pencil on Paper (figure 1) which - with a similar less-developed study (Zervos VI, 907) - is probably Picasso's first elaboration of a Nimba-derived motif, is already quite distanced from what we are considering its source of inspiration. Nevertheless, Reinhold Hohl's argument that its crest, a chain of almost semicircular forms, relates to a Nimba is ultimately persuasive. Hohl, however, associated Picasso's crest simply to the long crest of the Trocadero Nimba mask, which encircles its coiffure, as does the more ornamental one in *Head*, 1907, Crayon and Pencil on Paper. Yet the Nimba crest is straight-edged. It appears to me that while Picasso retained the *idea* of a crest from either the Trocadero mask or from the smaller "Nimba-headed" figures, the rhythm of near semicircles that characterize its appearance in *Head* was extrapolated not from a Nimba crest, but from the sequence formed by the round nose and the curved forehead with its echoing projection - a rhythm we see in his own "Nimba-headed" figure's profile. Such a sequence cannot be disengaged from the Baga mask or figure then at the Trocader. His own Nimbas also clearly provided the prototype for the nose in *Head*."

152



Pablo Picasso. *Head*. 1907. Conté crayon and charcoal, 25 5/8 x 19 ¾" (65 x 50cm). Collection Bernard Picasso, Paris

© 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Pablo Picasso. *Bust of a Woman (Marie-Thérèse Walter)*. 1931. Bronze, 27 x 16 ½ x 17 1/8" (68.5 x 42 x 43.5cm). Musée Picasso, Paris

© 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Rubin later argues (pp 326-28), "Picasso's acquisition of the shoulder mask after the inception of his long-term relationship with Marie-Thérèse in 1925 has a certain appropriateness about it. Marie-Thérèse was for Picasso the incarnation of sensuality and by extension, of fertility. The full shapes, salient nose, and large prominent breasts of classic Nimbas would have certainly reminded Picasso of Marie-Thérèse even if he had not been aware - as, indeed, he was - of the mask's cult associations to fertility. It is not by chance that Picasso's Nimba stood like a clan totem in the entrance of the chateau at Boisgeloup where he executed the large plaster busts and head of Marie-Thérèse. When Brassaï, who went there to photograph these sculptures, described them as "resembling some barbarian goddess," he may well have had Picasso's Nimba in mind.

The "carry-over" from Picasso's Nimba to his sculptural work of that moment is strongest in *Bust of a Woman (Maria Therese Walter)*, Bronze, 1933 (figure 2) and *Head of a Woman*. As was customary for him, the motif was assimilated in a highly personal way. Of the two sculptures, *Bust of a Woman* is closer to the Nimba masks because of the suggestion of Marie-Thérèse's sumptuous breasts, thought the almost continuous silhouette from the hairdo through the forehead and the large nose has closer affinities with the type of Nimba mask in the Rietberg Museum than the classic one owned by Picasso. Given the semicircular projection on it forehead, the latter is more closely echoed - at least in the upper contours of its silhouette - by *Head of a Woman*.

The very particular language of forms in classic Nimba masks is charged with secondary sexual connotations that Picasso would not only absorb but extend. Such connotations, however, enter tribal art in a less conscious, less intuitive or individual manner than in Picasso's work. The curved profile of the Nimba's nose, in combination with its singularly narrow front view, has inescapable connotations of the *mons veneris* and female sex, especially in conjunction with the unusual little button mouth projections just below it. The eroticism of the Nimba seems to have inspired Picasso to enrich and complicate these associations in *Head of a Woman*, where he imprints upon the sumptuous female aspects of Marie-Thérèse an allusion to his male genitals, in the form of the phallic nose that projects between a pair of globelike eyes."

**$400,000 - 600,000**

153

153
**Mandingo Pistol, Sierra Leone/Guinea**
Wood, metal, leather
*length 12 1/2in (31.7cm)*

PROVENANCE
Private Collection, Monrovia, Liberia, prior to 1975
Eric Robertson Collection, New York
Private Collection, New York, acquired from the above by the present owner in 1999

Although originally collected in Guinea, West Africa, this pistol is similar to others produced by Bamana or Dogon smiths based in Mali; carved from wood and forged by blacksmiths with imported iron barrel and wrapped with cow leather, the handle is accentuated with a phallic symbol decorated with a brass ring.
**$3,000 - 5,000**

154

154[Y]
**We Mask, Liberia/Ivory Coast**
Wood, fiber, bells, brass, shells, teeth, pigment
*height 14in (35.6cm)*

PROVENANCE
Merton Simpson, New York, ca. 1970
Private Collection, New York

According to Robbins and Nooter (2004: p. 169), "Masks of the We people are employed in the settlement of disputes and in ceremonies that convey moral messages. To their strong, distorted features are frequently added miscellaneous objects and materials to increase their spiritual power."
**$8,000 - 12,000**

155
**Dan Mask, Ivory Coast**
*gunye ge*
Wood
*height 9 1/2in (24.1cm)*

PROVENANCE
Alfred L. Scheinberg, New York
Private Collection, New York
**$4,000 - 6,000**

155

156[Y]
**Kulango or Abron Male Figure, Ivory Coast**
Wood, fiber, shells, kaolin
*height 18 3/4in (47.5cm)*

PROVENANCE
Egon Gunther, Johannesburg
Private Collection, England

Standing powerfully upright in harmonious proportions, the tranquil face with bulbous eyes, diminutive mouth and beard, a crested coiffure balancing with the large rounded buttocks, a slightly protruding chest framed by diminutive breasts and arms angled at the sides with hands pointing downwards, the neck, temples, beard and coiffure accented with circular tattooing; fine, honey-brown patina with kaolin remnants; collector's mark 'ES 19' on outside right foot in white.
**$15,000 - 20,000**

156

157

158

157
**Senufo Figural Staff, Ivory Coast**
Wood, fiber cloth
*height 59in (149.9cm)*

PROVENANCE
Ernst Anspach, New York
Private Collection, New York
Acquired from the above by the present owner
**$4,000 - 6,000**

158
**Kulango Standing Figure, Ivory Coast**
Wood
*height 15in (38cm)*

PROVENANCE
Private Collection, England
**$3,000 - 5,000**

159

159
**Baule Pair of Diviner Figures, Ivory Coast**
Wood, sacrificial materials, beads
*heights 13 1/2in (34.3cm) and 13 3/4in (34.9cm)*

PROVENANCE
Henri Kamer, Paris, 1962
Dr. David V. Becker Collection, New York
Thence by descent

"Baule diviners are consulted by people who desire assistance in solving significant problems, perhaps relating to childbearing or other health concerns. Sculptures are often an important presence in divining sessions. Diviners may inherit such works from older colleagues or commission them based on the direction of a spirit whose insights they draw upon in their professional consultations." (Metropolitan Museum of Art, WEB, nd, 2013).

These two figures, harmonized through matched stance and form, each have elegant coiffures with downturned, tranquil expressions.
**$6,000 - 8,000**

160

160
**Baule Mask, Ivory Coast**
*goli*
Wood, pigments
*height 17 3/4in (45.1cm)*

PROVENANCE
Rémy Audouin, Paris, 1960
Dr. David V. Becker Collection, New York
Thence by descent
**$3,000 - 5,000**

161
**Guro Heddle Pulley, Ivory Coast**
Wood
*height 7 1/2in (19cm)*

PROVENANCE
Probably Julius Carlebach, New York, ca. 1960s
Dr. David V. Becker Collection, New York
Thence by descent
**$2,000 - 3,000**

161

162
**Rare Grebo Divination Board, Liberia**
Wood, hair, pigments
*height 29 1/4in (74.3cm)*

PROVENANCE
Vittorio Mangio, Italy
Arne Ekstrom, Cordier & Ekstrom Gallery, New York
Private Collector, New York, by descent
Private Collection, New York

Yale Van-Rijn Archive No.0082983-01

Cf. The Brooklyn Museum (Accession Number: 1998.127.9), and
*African Arts*, Autumn 1974, p. 39, figure 8

An x-ray of the work was performed and confirmed the head is original to the board and not of a later date.

According to Mario Meneghini (*African Arts*, Autumn, 1974, p. 38), "The Grebo have also produced a unique type of object, unknown to any other people in Liberia, which consists of a wooden board surmounted by a face of ethnic inspiration. For all the impressiveness of the massive male masks or the suave beauty of the female, Grebo carving, in the opinion of this author, is at its best when it achieves the abstract, classic form..."
**$8,000 - 12,000**

162

163

163
Fante Drum, Ghana
wood, metal
*height 24 1/2in (62.2cm)*

PROVENANCE
Private Collection, New York

According to Phillips (2004: p. 436-37), "The elaborately carved 'master' drums...(of the Fante band group)...are invariably female and are often referred to as the 'queen mother' of the ensemble...

...The importance of the drum, and therefore of the group that once owned it, is further emphasised by the relief carving around the torso. Each distinct motif illustrates part of the conventional oral literature of the Akan - from praise names, proverbs and folk tales to riddles, boasts and insults."
**$4,000 - 6,000**

164

165

164
Ashanti (Asante) Fertility Doll, Ghana
*aku'aba*
Wood, bead, fiber
*height 16 1/2in (41.9cm)*

PROVENANCE
Private Collection, New York
**$2,000 - 3,000**

165
Fon Staff Finial, Benin
Bronze
*height 18in (45.7cm)*

PROVENANCE
Sotheby's, New York, May 1992, Lot 123
Jean Willy Mestach, Brussels
Private Collection, New York
**$4,000 - 6,000**

166

167

168

169

166
**Benin Mask Hip Ornament, Nigeria**
Brass
*height 7 3/4in (19.7cm)*

PROVENANCE
Julius Carlebach, prior to 1962
Private Collection, New York
Thence by descent

Cf. The Metropolitan Museum of Art (Accession Number: 1991.17.49)

"Benin history, religion, and political structure are brought to life every year in a series of palace rituals intended to purify the kingdom and renew the spiritual powers of the king, the oba. Many of these vivid and solemn rites were introduced by individual obas in order to commemorate events in their reigns and to promote important principles in the ideology of divine kingship.

At these palace festivals, the powers of the king, the roles of the various chiefs and titleholders, and the relationships between them are displayed for all to see. The arts play an important role in these rituals. The king and other participants wear their most lavish ceremonial costumes, consisting of vast quantities of costly imported coral beads, luxurious textiles, and ornaments made of gleaming brass and creamy ivory. This ornament in the shape of a man's face was part of such a costume, and was meant to be worn around the waist." (Metropolitan Museum of Art, WEB, nd, 2013)
**$4,000 - 6,000**

167
**Two Caskets, Benin**
Wood, metal
*height 3 1/4in (8.2cm); length 12 1/4in (31.1cm) and height 5 1/4in (13.3cm); length 6in (15.2cm)*

PROVENANCE
The larger: Estate of Charles Edwin Fripp (1854 - 1906), a Victorian Wars artist
Both: Private Collection, England

Each with incised decorations, the larger with phoenixes, the smaller with phoenixes and lions.
**$3,000 - 4,000**

168
**Yoruba Door, Nigeria**
Wood
*height 48 5/8in (123.8cm); width 24 1/2in (62.2cm)*

PROVENANCE
Private Collection, England
**$3,000 - 5,000**

169
**Yoruba Egungun Headdress and Costume, Nigeria**
Wood, hand woven and commercial print cotton cloth, velvet, felt, burlap, leather, pigment, twine, nails
*height 60in (152.4cm)*

PROVENANCE
Private Collection, Washington
(On loan, Yale University Art Gallery, July 2004 - May 2013)
**$3,000 - 5,000**

Property of the Fine Arts Museums of San Francisco, sold to benefit future Museum acquisitions (lots 170-178)

170
**Yoruba Twin Figure wearing a Fine Beaded Gown, Nigeria**
*ibeji/ewu ileke*
Wood, glass beads, cotton, pigments, bead embroidery (couching), pigmentation
*height 10 1/4in (25.4cm)*

PROVENANCE
Diane and Sandy Besser Collection, Santa Fe, New Mexico
**$2,000 - 3,000**

171[Y]
**Yoruba Container, Nigeria**
Glass beads, cotton, cowrie shells, bird quills; bead embroidery (couching)
*height 11in (27.9cm)*

PROVENANCE
Diane and Sandy Besser Collection, Santa Fe, New Mexico
**$1,500 - 2,000**

172
**Yoruba Crown, Nigeria**
Glass beads, seeds, bast fiber, wood, metal; bead embroidery (couching)
*height 32 3/4in (81.3cm)*

PROVENANCE
Diane and Sandy Besser Collection, Santa Fe, New Mexico
**$3,000 - 5,000**

173[Y]
**Dinka Collar, Sudan**
Glass beads, cotton, iron alloy, cowrie shells
*height 27in (68.6cm)*

PROVENANCE
Diane and Sandy Besser Collection, Santa Fe, New Mexico
**$600 - 800**

174
**Yoruba Diviner's Necklace, Nigeria**
*odigba ifa*
Glass beads, cotton; bead embroidery (couching)
*height 48in (121.9cm)*

PROVENANCE
Diane and Sandy Besser Collection, Santa Fe, New Mexico
**$3,000 - 5,000**

175
**Yoruba Diviner's Bag, Nigeria**
*apo ifa*
Glass beads, cotton, leather; bead embroidery (couching)
*height 27in (68.6cm)*

PROVENANCE
Diane and Sandy Besser Collection, Santa Fe, New Mexico
**$2,000 - 3,000**

170

171

172

173

174

175

176

177

178

176
**Zulu Young Woman's Cache-Sexe, South Africa**
Glass beads, seeds, bast fiber: interlacing through beads
*height 9 1/4in ( 27.9cm)*

PROVENANCE
Diane and Sandy Besser Collection, Santa Fe, New Mexico
**$1,000 - 1,500**

177[Y]
**Kirdi Young Woman's Cache-Sexe, Cameroon**
*dibul kouan*
Glass beads, cowries shells, cotton; linked beadwork (vertical linking through beads)
*height 9 3/4in (24.8cm)*

PROVENANCE
Diane and Sandy Besser Collection, Santa Fe, New Mexico
**$1,000 - 1,500**

178[Y]
**Yoruba Cap, Nigeria**
*orikogbofo*
Glass beads, cotton, raffia, wool, birds quills, camwood(?); bead embroidery (couching), pigmented
*height 14in (35.6cm)*

PROVENANCE
Diane and Sandy Besser Collection, Santa Fe, New Mexico
**$1,000 - 1,500**

179
**Yoruba Shrine Figure, Nigeria**
Wood
*height 15in (38cm)*

PROVENANCE
Collection Kiersmeier, Sotheby's, London, April 1984, Lot 117
Private Collection, England

Standing on a circular base, wearing Portuguese-style attire and a hunter's hat with long trailing tail; holding a fly whisk in his right hand and another implement in his left; the face highlighted with asymmetrical tattooing and large bulbous eyes; wearing a glass bead necklace; fine glossy honey-brown patina.
**$3,000 - 5,000**

180[Y]
**Owo Divination Tapper, Nigeria**
Ivory
*height 15 1/2in (39.4cm)*

PROVENANCE
Merton Simpson Gallery, New York
Private Collection, New York, acquired from the above ca. 1970
**$3,000 - 5,000**

179

180

181

181
**Ibo Shrine Figural Group, Nigeria**
*ikenga*
wood
*height 41in (104cm)*

PROVENANCE
Private European Collection
Private Collection, New York, acquired from the above ca. 1970

Intricately carved with the seated figure naturalistically rendered and seated on a stool holding a human head in one hand and a sword in the other, his head crowned in a pair of horns curling upwards and supporting three tiers of carved images; the first of human heads, the second of zoomorphs and geometric motifs and the third, a monkey at the apex with curled tail; encrusted dark-brown patina with remains of red and white pigments.
**$4,000 - 6,000**

182
**Ijo Waterspirit Mask, Nigeria**
Wood, fiber
*height 30 3/4in (78.1cm)*

PROVENANCE
Pace Primitive, New York
Private Collection, New York
Acquired from the above by the present owner

"Water deities are perceived to be the forces ultimately responsible for individual acquisition of wealth and power. Among the Kalabari, an Ijo subgroup that occupies the eastern part of the delta, one of the most important village institutions is the Ekine society, an association devoted to the dancing of masquerades representing water spirits. It is claimed that these performances imitate dances of the water spirits themselves, and the masks sometimes exit or enter from the water. Often the masquerade headpieces are designed so that the principal features face the sky and are visible to spectators only when the dancer bends forward.

This water spirit headdress is used in the masquerades of the Ekine men's society (also *Sekiapu*). The headdresses worn in such performances blend the features of humans and aquatic animals (such as the hippopotamus) or fish. Although they are worn with a cloth and palm costume that covers the entire body, the headdress is the key element which is conceived of as the seat of the masquerade spirit's 'owner.' Ekine performances constitute a highly appreciated form of entertainment and invoke local water spirits for assistance and guidance. Skilled performers gain status in the community and are also the arbitrators of personal disputes." (Metropolitan Museum of Art, WEB, nd, 2013)
**$10,000 - 15,000**

182

183

184

183
**Ibo Model Chair, Nigeria**
Wood
*height 17 1/2in (44.4cm); width 12 1/2in (31.7cm); length 10 1/2in (26.7cm)*

PROVENANCE
Sotheby's, London, ca. 1980
Private Collection, New York

PUBLISHED
Robbins, Warren and Nancy Nooter, *African Art in American Collections*, 1984, figure 1443

According to Robbins (ibid. p. 539), "Chairs in Africa, unlike stools, are thought to have been influenced by European models, though each group that makes chairs incorporates its own style elements...

...Such chairs were used not only by elders for seating but also by young women, who danced with chairs borrowed from their grandfathers or other elder male-relatives during initiation ceremonies."

Of exceedingly unusual design, constructed of multiple cross bars and pegs without the use of any binding agent, the ends finished with finely carved human and feline heads.
**$7,000 - 9,000**

184
**Ibo Slit Gong, Nigeria**
Wood, kaolin
*height 17 3/4in (45.1cm)*

PROVENANCE
Eric Robertson, New York
Acquired from the above by the present owner
**$3,000 - 5,000**

185
**Two Similar Verre Royal Currencies, Nigeria**
Brass, Lost Wax Casting
*lengths 10 1/2in (26.7cm) and 10 3/4in (27.3cm)*

PROVENANCE
Private Collection, New York
Eric Robertson Collection, New York, 1978
Private Collection, New York, acquired from the above in 1999

The Verre, neighbors of the Chamba of Northeastern Nigeria (Benue River Valley), have accomplished blacksmiths that produce prestige and utilitarian works in iron and brass for themselves and neighboring groups. "Just as valued as figures were prestigious and expensive ceremonial hoes in brass." (Fardon, 2011: p. 391). Ownership of this pair of hoes was attributed to wealthy and high born Verre dignitaries. The Chamba also prize similar brass objects made by Verre-speaking smiths. In this region, many ancient currency objects were based on hoe forms, a historically important metal tool.
**$1,500 - 2,000**

185

186[Y]
**Tiv Female Figure, Nigeria**
*ihambe*
Wood, shells
*height 22 1/4in (56.5cm)*

PROVENANCE
Mort Lipkin, Arizona
American Private Collection

"The Tiv are relative strangers to the Benue River Valley, having expanded into the region from the southeast (in present-day Cameroon) prior to the nineteenth century. In the process they separated Idoma and Jukun populations, who had once been neighbors, and interrupted what would have been strong cultural continuities between those two communities. The Tiv brought with them their own material culture, but because their worldview was one of great openness to other art forms, their sculptural traditions came to reveal influences borrowed from nearby groups.

The *Ihambe* were a special kind of *Akombo* (or religious emblem), which conferred protective powers upon the couple. After his marriage, a man might receive *Ihambe* from his father's family, his mother's family, or both. The patterns of scarification around the navel of the female figure reflect those made on Tiv women when they became mature.

The markings on this sculpture reference the complex scarification designs on the stomachs of unmarried women, which symbolize the catfish or mudfish. The scars were said to promote fertility." (Fowler Museum, WEB, nd, 2013)
**$8,000 - 12,000**

186

187

187
**Nupe Door, possibly by Sakiwa the Younger, Nigeria**
Wood, metal
*height 67 1/2in (171.5cm)*

PROVENANCE
Private Collection, New Hampshire

According to Phillips Stevens ("Nupe Wood Carving", *Nigeria Magazine*, vol. 88, March 1966, p. 21), "It was Leo Frobenius who, in 1911, established for the Nupe a place among the artisans of Africa; he marvelled at the intricacy of patterns on various items of metal-work and wood-carving. He was fascinated by the patterns of 'the double spiral' and 'the ribboned border style,' and compared them to decorative motifs employed by the Yoruba to the South and the Hausa, Fulani and some Sudanic tribes to the North..."

Cf. Phillips (ibid., p.32) for similar works by Sakiwa the Younger
**$3,000 - 5,000**

188

188
Mumuye Figure, Nigeria
Wood, kaolin
*height 14 1/4in (36.2cm)*

PROVENANCE
French Private Collection
Private Collection, New York
Acquired from the above by the present owner
**$4,000 - 6,000**

189

189
Mambila Ancestral Figure, Nigeria/Cameroon
*tadep*
Wood, sacrificial materials
*height 14 1/2in (36.8cm)*

PROVENANCE
Field collected ca. 1950 by a French Anthropologist
Bernd Muhlack, Germany
Private Collection, New York
Acquired from the above by the present owner

According to Northern (1984: p. 190), "On the Northern Periphery into Nigeria in the west live the Mambila. They are agricultural people living in autonomous villages of egalitarian lineage organization. Although Mambila art has long been acknowledge as one of the distinct and significant sculptural styles of Cameroon, our knowledge of its history and iconographic evolution has remained superficial. Much of Mambila art is associated with the seasonal cycles of planting and harvesting and the cult of ancestors whose material abode is the guarded shrine of every family compound. Mambila sculpture is fairly consistently characterized by variations of the same zoomorphic icon."
**$6,000 - 8,000**

190

191

**190**
**Fali Beaded Twin Dolls, Cameroon**
Wood, West African coins, red, black, white, blue glass beads, fiber, leather, string
*height 5 1/4in (13.3cm)*

PROVENANCE
Private Collection, New York

Field research indicates that among the Kirdi of Cameroon, when a man decides to marry, he commissions a doll to be made from a carved wood base and embellishes it with colorful beads, shells, metal pieces and other small objects. The doll represents the desired gender of his future child and is a symbol of the marriage commitment. He presents the betrothal doll to his intended bride, who cares for it, and wears it strapped on her back or at her waist as she would her child and as a testament to her devotion to her husband to be. (For a field photograph, see Fisher, 1987, p. 134). After the arrival of the child, the mother carefully stores the doll away along with her precious possessions.

This doll represents desired twins, possibly a male and female. A leather amulet pack offers protection from negative forces and to ensure a healthy and productive life.
**$2,000 - 3,000**

**191**[Y]
**Kirdi Beaded Doll, Cameroon**
Wood, beads, West African coins, leather sac, orange, blue, red glass beads, shells, string
*height 9 1/2in (24.1cm)*

PROVENANCE
Private Collection, New York

The pouch on this (possibly female) doll indicates the importance of work ethic in primarily farming and cultivation of sorghum and millet, as well as hunting and gathering.

*SEE NOTES TO PRECEDING LOT*
**$2,000 - 3,000**

192
**Dance Mask, possibly Bavili or Galwa, Gabon**
Wood, pigments, fiber
*overall height approximately 36in (91.5cm); height of mask 11 1/2in (29.2cm)*

PROVENANCE
Merton Simpson, New York, circa 1970
Private Collection, New York
**$7,000 - 10,000**

192

193

193
**Cross River or Keaka Ancestor Figure, Cameroon**
Wood, sacrificial materials, fiber
*height 13in (33cm)*

PROVENANCE
William Brill, New York
Private Collection, New York

In a powerful stance with arms and knees bent, a proportionally large head with large lozenge-shaped eyes, fiber implants in the head for hair; heavily encrusted overall with sacrificial materials accentuating the overall strength of the sculpture.
**$5,000 - 7,000**

194[Y]
**Small Kongo Staff Finial, Democratic Republic of the Congo**
Ivory
*height 4 3/4in (12.1cm)*

PROVENANCE
European Private Collection
Private Collection, New York, acquired from the above ca. 1970
**$1,500 - 2,000**

195
**Kongo Figure, Democratic Republic of the Congo**
Wood, glass
*height 6 1/2in (16.5cm)*

PROVENANCE
Julius Carlebach, New York, 1955
Dr. David V. Becker Collection, New York
Thence by descent
**$2,000 - 3,000**

196
**Kongo/Yombe Figure, Democratic Republic of the Congo**
Wood
*height 5in (12.7cm)*

PROVENANCE
George Chemeche, New York
**$1,000 - 1,500**

197
**Bembe Male Figure, Democratic Republic of the Congo**
Wood, sacrificial materials
*height 8 1/4in (20.9cm)*

PROVENANCE
Henri Kamer, Paris, 1962
Dr. David V. Becker Collection, New York
Thence by descent
**$3,000 - 5,000**

194

195

196

197

198

198
Bembe Male Figure,
Democratic Republic of the Congo
Wood
*height 9 1/2in (24.1cm)*

PROVENANCE
Everett Rassiga, New York
American Private Collection

In a classical, powerful stance with hands to the sides and knees bent, a charge hole at the buttocks; fine glossy brown patina with painted highlights.
**$6,000 - 8,000**

199
Hemba Male Figure,
Democratic Republic of the Congo
*singiti*
Wood
*height 33in (83.8cm)*

PROVENANCE
Private Collection, Belgium

A photograph taken in May 1971 of the work in situ, together with another similar Hemba figure currently in the collection of Paolo Morigi, accompanies the lot.

According to LaGamma (2011: p. 228), "Known as *lusingiti* (plural of *singiti*), these figures afforded the possibility of direct engagement with the most influential ancestors of an extended family. Consequently, petitions were made at the site of the sculptures themselves (they were usually kept within an enclosure, not on public view)...

...In their original context, these Hemba figures constituted eloquent artistic programs. The commissioning of a commemorative image was not undertaken immediately following the death of a leader but rather was built upon a foundation of mediation that embraced personal forms of commemoration and communication through dreams. The legacy of that exchange was eventually made concrete through the creation of a marker named for its subject. The sophistication of the representations and the depth of the related oral narratives are evidence of a cultural tradition developed and continually refined over many generations, although the extent of its past is not known. As the cherished inheritance of each precolonial leader, the sculptures not only validated chiefly authority but also provide aspirational examplars of how that role should be fulfilled, reflecting the profound nature of the relationship between a new chief and his precursors. Given the degree of the idealization of that depiction, the name of a work was related to its individual subject by word of mouth."

The present figure stands stoically on a round base with characteristic short legs, elongated torso, the hands resting at the protruding navel, the head with a tranquil face, a finely carved beard and with back-swept coiffure in the shape of a cross, resting on a ringed neck.
**$20,000 - 30,000**

In situ (far right), 1971

199

200

201

200
Hemba Power Figure, Democratic Republic of the Congo
Wood
*height 10in (25.4cm)*

PROVENANCE
Belgian Private Collection
Jo de Buck, Brussels
Acquired from the above by the present owner
**$3,000 - 5,000**

201[Y]
Luba Fetish Figure, Democratic Republic of the Congo
Wood, fiber, metal, beads, horn
*height 11in (28cm)*

PROVENANCE
Private Collection, Belgium
**$3,000 - 5,000**

202

202
Luba Female Half Figure, Democratic Republic of the Congo
Wood, pigments
*height 10 3/4in (27.3cm)*

PROVENANCE
Mathias Komor, New York, 1966
Private Collection, New York

"Many Luba sculpted figures are considered void until charged with substances. These compounds include items thought to have rare and enhanced life powers, such as pulverized fragments of human bone, or the hair of twins... By enhancing the object in this way, the ritual specialist invites the spirit to inhabit the receptacle, which can then be used to assist with particular tasks." (Roberts, 1996: p. 201)

Elegant and still with a single cavity--now void of medicinal charge--on top of the proportionally-large head with striated coiffure, the face displaying a tranquil expression with large features, finely balanced above large, sloping and protruding breasts, the figure departs from tradition with minimal scarification to the body and the hands to the abdomen instead of the breasts; fine honey-brown patina with black painted highlights.
$15,000 - 20,000

203
Luba Female Figure, Democratic Republic of the Congo
Wood
*height 19 3/4in (50.2cm)*

PROVENANCE
Collected by Ruben Glasstone, Elisabethville, Belgian Congo between 1912 and 1933
Thence by descent

In 1903 at the age of approximately 19, Reuben (Ruby) Glasstone caught the S.S. Galeka from Southampton to Cape Town. He lived in various towns over the years eventually working his way north to the then Elisabethville in the Belgian Congo. This was the time of the copper mining and he opened the first European general merchant store to service the many European miners now present in the Congo.

In 1912 Ruby married Gertrude Hermann from Oudtshoorn, Cape, and they went back to Elisabethville where they lived until around 1933 when they moved to Cape Town.

According to Mary Nooter Roberts (1996: pp. 42-98), "Luba people say that only a woman's body is strong enough to contain a powerful spirit like a king's, so sculpture dedicated to kingship is almost always female in gender." (p. 42)

"The female predominates in Luba art. Women were important political actors historically, as emissaries and ambassadors, counselors and advisers. Women of the royal patriline were intermarried with outlying chiefs, thus extending the scope of Luba power into the surrounding area. And women of the court had title and functions critical to the exercise of power. In these roles, and in their abilities as spirit mediums, women were crucial to the balance of authority in the kingdom at home and in the Luba view of the cosmos at large."(p. 91)

"In Luba belief, beauty is not innate but is created over the course of a lifetime. Physical perfection reflects moral perfection. The body is a canvas on which to work: one makes oneself beautiful through cosmetic adornments and manipulations that Luba people consider aesthetically and spiritually pleasing."(p. 85)

"The bumps of scarification, and the patterns configured from them, can be combined and recombined in endless variations to create different messages and meanings according to one's status, identity, and political intentions. Luba sculptures...(*like the present work*)...accurately represent actual Luba scarification patterns, which were first applied to the skin during girls' initiation rites before marriage and were renewed and added to throughout a woman's lifetime, reflecting the cumulative nature of identity and memory." (p. 98)

Luba female figures, through their "gesture, expression, and adornment,...express fundamental principles of power and spirit embodiment." The "coiffure encircles her head like a halo, her face is ethereal and timeless, and her simple gesture of hands to breasts signifies her devotion to the spirit world." (p. 42)
**$20,000 - 30,000**

204
Luba Female Figure, Democratic Republic of the Congo
Wood
*height 17in (43.2cm)*

PROVENANCE
Collected by Ruben Glasstone, Elisabethville, Belgian Congo between 1912 and 1933
Thence by descent

*SEE NOTES TO PRECEDING LOT*
**$15,000 - 20,000**

203

204

205

205
Luba Figural Axe Handle, Democratic Republic of the Congo
Wood
*height 14in (35.6cm)*

PROVENANCE
George Chemeche, New York
**$1,000 - 1,500**

206
Kuba Pipe, Democratic Republic of the Congo
Wood
*length 6in (15.2cm)*

PROVENANCE
Private Collection, Belgium
**$3,000 - 5,000**

207
Mbala Adze,
Democratic Republic of the Congo
Wood, metal
*height 11 1/2in (29.2cm)*

PROVENANCE
Private Collection, Belgium
**$3,000 - 5,000**

208
Mongo Currency, Democratic Republic of the Congo
Brass
*height 10in (25.4cm)*

PROVENANCE
Private Collection, Belgium
**$800 - 1,200**

206

207

208

209

209
Suku Helmet Mask, Democratic Republic of the Congo
*hemba*
Wood, pigments, fiber
*height 18in (45.7cm)*

PROVENANCE
Private Collection, Belgium

"During this period, adolescent boys are separated from the village and made to undergo a series of ordeals, including circumcision, designed to measure their strength and courage. These tests often culminate in the boys' symbolic death as children and rebirth as men. Among Yaka and Suku peoples, the conclusion of *mukanda*--coming to manhood rites--is accompanied by performances of kholuka masks. The imagery that surmounts these masks translates into visual form the lyrics of songs that emphasize gender differences. Figural representations of humans and animals ridicule women and celebrate male virility. Contemporary works reinforce generational continuity and male solidarity by incorporating the ashes of masks danced on the occasion of preceding *mukanda*." (Metropolitan Museum of Art, WEB, nd, 2013).

More commonly painted brightly white on the face, the present example has a dark-brown, tranquil face and was most likely used in initiation ceremonies to mark the transition of a boy into adult life.
**$6,000 - 8,000**

210

210
Pende Mask, Democratic Republic of the Congo
*giwoyo or kiwoyo*
Wood, pigments
*height 23 1/2in (59.7cm)*

PROVENANCE
Private Collection, Belgium
**$1,500 - 2,000**

211
Boyo Standing Male Figure, Democratic Republic of the Congo
Wood
*height 16 1/2in (42cm)*

PROVENANCE
Morton Lipkin, London
American Private Collection

"North of the Tabwa live the Boyo people who have had a history of communication with the neighboring Luba, Hemba, (Wa)Bembe, and Sikasingo, the last a small group living among the Bembe. The Boyo, distantly related to the Luba groups, shared certain common traditions with them. Like those of neighboring groups, figures represented key ancestors who were honored as well as importuned for aid and protection." (Robbins and Nooter, 1984: p. 1220)

The present work is of classic form with forward sloping shoulders, bent knees and hands to the slightly protruding abdomen, a proportionally large head with beard along the chin line; fine dark-brown patina.
**$4,000 - 6,000**

211

212

212
Pende "Deformation" Mask, Democratic Republic of the Congo
Wood, kaolin, pigments, fiber
*height 10 1/2in (26.7cm)*

PROVENANCE
Private Collection, Belgium
**$3,000 - 5,000**

213
Lwalwa Mask, Democratic Republic of the Congo
*mfondo*
Wood, pigments
*height 13in (33cm)*

PROVENANCE
Private Collection, Belgium
**$2,000 - 3,000**

214
Lwalwa Mask, Democratic Republic of the Congo
*shifola or tshikulukulu*
Wood, metal
*height 10 1/4in (26cm)*

PROVENANCE
Jay Last, California
American Private Collection

"According to Timmermans, the third type of male mask is the *shifola*, which has a shorter nose and curved forehead. Other authorities have called it *tshikulukulu* from the name of the owl whose beak is suggested by the curved nose of the mask." (Cornet, 1978: p. 183).

The example presented here is expertly crafted with layers of brass attached to the outer surface.
**$10,000 - 15,000**

213

214

215

215
Teke Mask, Democratic Republic of the Congo
*tsaye*
Wood, pigments
*height 14 1/4in (36.2cm)*

PROVENANCE
George Chemeche, New York

According to Cornet (1978: p. 96), "Flat masks are for the most part strictly confined to the Tsai group of the Teke tribe and portray an abstractly interpreted human face. They are used by the members of the Kidumu society. The facial features, eyes, nose, and mouth, are only minor elements in a decorative whole accentuated by polychrome. At the same time, the design is a composition of symbols. The headdress ranges from simple to elaborate costumes of woven fiber and cloth, trimmed with feathers and fringes of raffia."

The original fiber costume was removed for shipping when Mr. Chemeche moved from France to New York in the 1970s.
**$6,000 - 8,000**

216

216[Y]
**Lele Mask, Democratic Republic of the Congo**
Wood, pigments, fur, fiber
*height 13in (33cm)*

PROVENANCE
Robert Keating, Washington D.C., acquired in Kinshasa in 1971-72
Pace Primitive, New York
Private Collection, New York
Acquired from the above by the present owner

Robert Keating, was a United States Agency for International Development (USAID) funded developmental economist sent to aid the Mobutu government. Mr. Keating became friendly with then Kinshasa Museum director Joseph Cornet. They went on several field collecting trips together. Keating went on to become the US ambassador to Madagascar and the Comoro Islands and to serve as president of the World Bank

Of elongated form with an expression of tranquility, the rounded chin bordering a well-balanced face, squared at the top with large curved forehead with fur attached above a band with zig-zag design; the overall surface highlighted with encrusted red pigment with painted lines running horizontally across.
**$7,000 - 9,000**

217

218

217
**Songye Double-Figure Bowl, Democratic Republic of the Congo**
Wood, pigment
*length 12in (30.5cm)*

PROVENANCE
Private Collection, Belgium
**$4,000 - 6,000**

218
**Songye Mask, Democratic Republic of the Congo**
*kifwebe*
Wood, kaolin, pigments
*height 14in (35.6cm)*

PROVENANCE
Private Collection, Belgium

Two photographs of the mask in situ taken in 1972 accompany the lot.

**$5,000 - 7,000**

219
**Chokwe Stool with Female Figure, Angola**
Wood
*height 18 1/2in (47cm)*

PROVENANCE
Mrs. Morris Pinto Collection, Sotheby's, London, May 1977, Lot 103
Private Collection
Sotheby's, London, December 1980, Lot 170
Private Collection, New York

cf. Jordan, Manuel (1998: fig. 12), "The chief's stool features a female figure seated with elbows on knees and cradling her head in her hands--a pose commonly used to represent ancestral spirits in the artistic vocabulary of Chokwe and related peoples. This pose is associated with elders, people deep in thought, and also with the burial position of chiefs and important members of the community."
**$12,000 - 18,000**

In situ, 1972

219

220

221

220
**Chokwe or Lwena Figural Prestige Staff, Angola**
Wood
*height 33 3/4in (85.7cm)*

PROVENANCE
Northern Italian Collection, acquired while serving the Swiss military in Africa ca. 1900
Thence by descent

Superbly carved female figure with elegant and delicate features, wearing a metal band around the left arm; fine glossy brown patina.
**$7,000 - 9,000**

221
**Ovimbundu Staff with Head Finial, Angola**
Wood
*height 15 1/2in (39.4cm)*

PROVENANCE
Mort Lipkin, Arizona
Private Collection, Texas
**$1,500 - 2,000**

222

223

222
**Makonde Figural Spoon, Tanzania or Mozambique**
Wood
*height 20 3/4in (52.7cm)*

PROVENANCE
Private Collection, New York

According to Robbins and Nooter (1984: p. 516), "Among the Makonde, female figures are said to represent the matriarchal founder of the group. Some figures, both male and female, are used in initiation rites. Figured staffs are emblems of prestige."

Most likely a ceremonial spoon, having a large circular bowl and a long shaft terminating in an elegantly and carved female figure with her arms to her side and delicate, raised scarification on the torso and face, accenting her tranquil expression; fine dark encrusted patina.
**$7,000 - 9,000**

223[Y]
**Pair of Shaganna Figures, Tanzania**
Wood, fur, beads
*heights 13in (33cm)*

PROVENANCE
George Chemeche, New York
**$3,000 - 5,000**

# End of Sale

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# Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams 1793

| | | | |
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**Paddle number (for office use only)**

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| Sale no. | Sale venue: |

**General Bid Increments:**

| | |
|---|---|
| $10 - 200 .....by 10s | $10,000 - 20,000 .....by 1,000s |
| $200 - 500 .....by 20 / 50 / 80s | $20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s |
| $500 - 1,000 .....by 50s | $50,000 - 100,000 .....by 5,000s |
| $1,000 - 2,000 .....by 100s | $100,000 - 200,000 .....by 10,000s |
| $2,000 - 5,000 .....by 200 / 500 / 800s | above $200,000 .....at the auctioneer's discretion |
| $5,000 - 10,000 .....by 500s | The auctioneer has discretion to split any bid at any time. |

| | |
|---|---|
| Customer Number | Title |
| First Name | Last Name |
| Company name (to be invoiced if applicable) | |
| Address | |
| City | County / State |
| Post / Zip code | Country |
| Telephone mobile | Telephone daytime |
| Telephone evening | Fax |

Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.

E-mail (in capitals) _____

By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client ☐ | I am registering to bid as a trade client ☐

Resale: please enter your resale license number here _____ We may contact you for additional information.

**Please note that all telephone calls are recorded.**

| Type of bid (**A**-Absentee, **T**-Telephone) | Lot no. | Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section. | MAX bid in US$ (excluding premium and applicable tax) Emergency bid for telephone bidders only* |
|---|---|---|---|
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* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

**You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.**

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|---|---|
| Your signature: | Date: |

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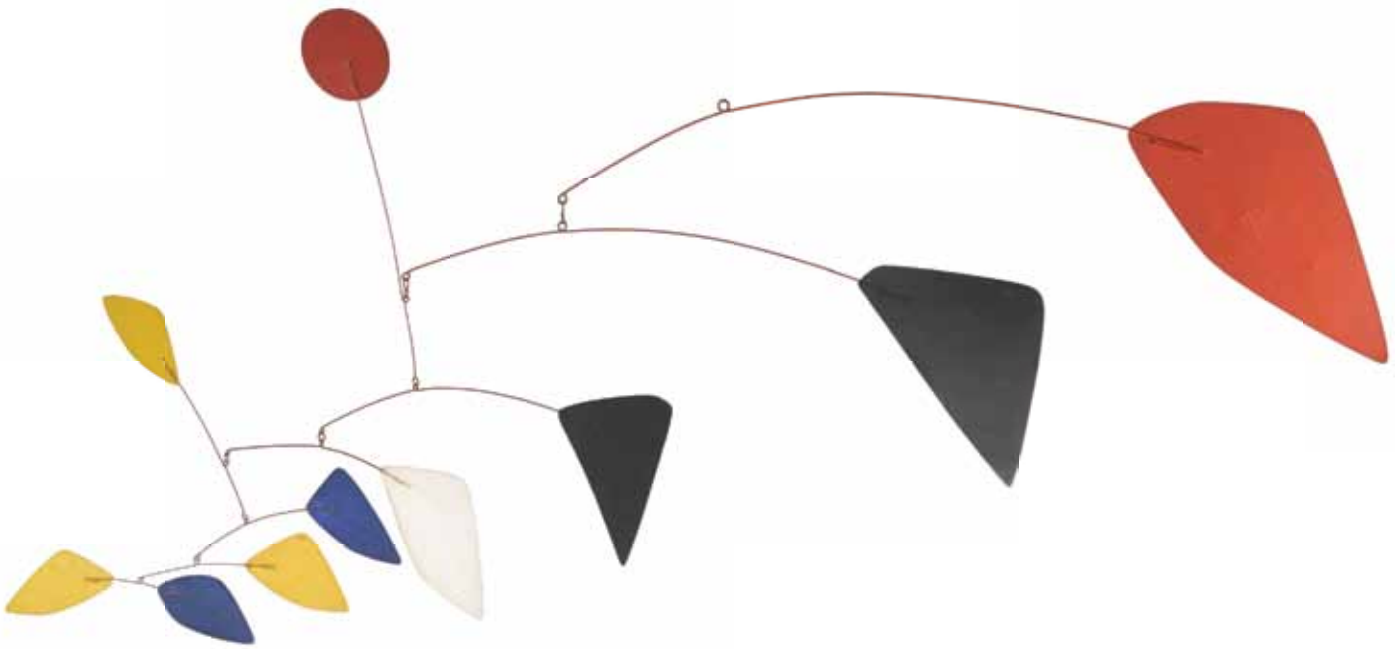

# Contemporary Art

Tuesday November 12, 1pm
New York

Preview
November 9-12

+1 917 206 1656
jeremy.goldsmith@bonhams.com

Alexander Calder (1898-1976)
Maripose, 1960
hanging mobile-painted sheet metal and wire
30 x 67in
$1,200,000 - 1,600,000

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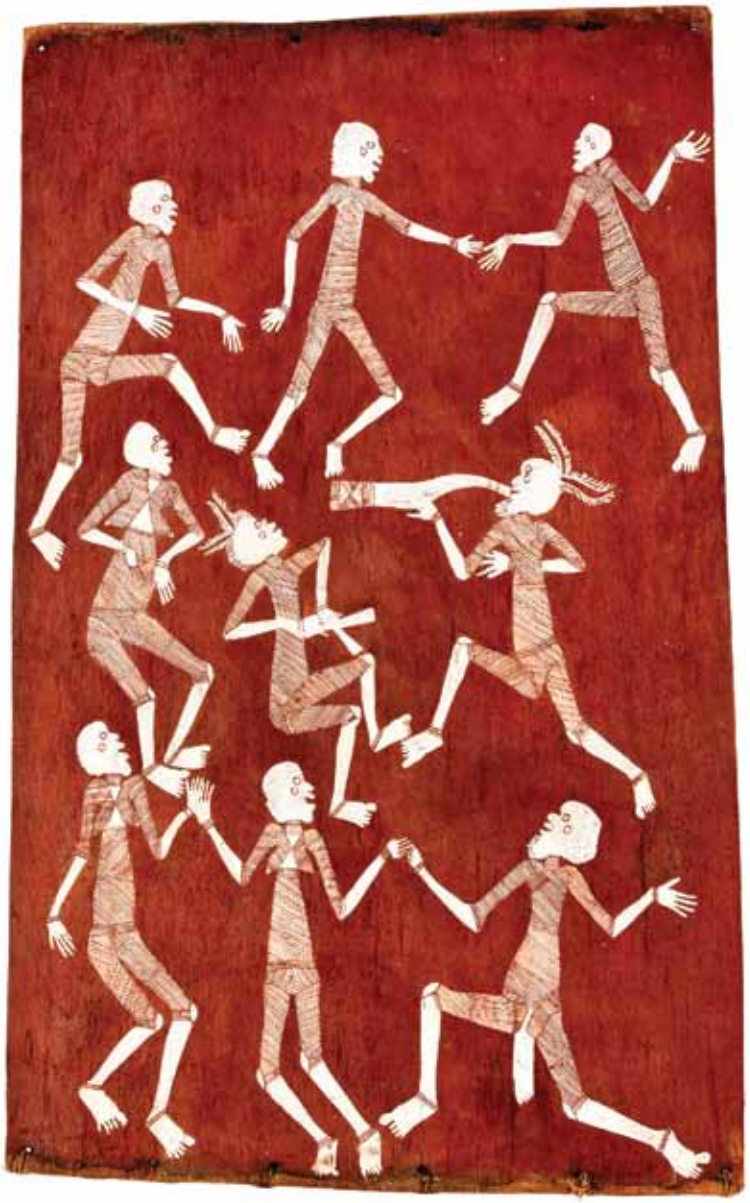

# The Evatt Collection of Bark Paintings & Sculpture

## 24 November 2013, Sydney

+61 (0) 2 8412 2222
francesca.cavazzini@bonhams.com

**Lofty Bardayal Nadjamerrek**
*Mimi Spirits Dancing*
**$8,000 - 12,000**

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# Native American Art

## Monday December 9, 12pm
## San Francisco

Preview
December 6-9

+1 415 503 3294
nativeamerican.us@bonhams.com

A superb and important
Okvik Eskimo ivory head
height 3in
Provenance: a St. Lawrence Is. family
$150,000 - 250,000

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# Art of the South Seas

February 2014, San Francisco
**Consignments now invited**

+1 323 436 5416
fred.backlar@bonhams.com

Fisherman's God Figure, Rarotonga, Cook Islands, *height 12¾in (32.4cm)*
$6,000 - 9,000

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